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ABSTRACT

The articles collected in this bulletin survey a wide range of topics concerning adolescent literature. Some of the titles included are "Seven Myths about Adolescent Literature" (Paul B. Janeczko), "The Book as Enemy" (Thomas Weaver), "Popular Non-Fiction Titles for Adolescents" (Noma Russell), "Values and Paperback Power" (Nel Ward), "An Approach to Sex Roles in Secondary Literature" (Dianne Bettis), and "An Annotated Bibliography of Recent Fiction about Native Americans" (Norma Inkster). Other articles examine the significance of death in adolescent literature; provide discussions of fantasy literature, literature and television, and student attitudes toward reading; interpret the role of the teacher; and research the habits and interests of adolescent readers. (KS)

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REVISITED AFTER FOUR YEARS

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ARIZONA ENGLISH BULLETIN

APRIL 1976 - - - - - - - - ADOLESCENT LITERATURE REVISITED AFTER FOUR YEARS

CONTENTS

Forty Years With Books and Teen-Age Readers
    G. R. Carlsen, University of Iowa 1
Some Recommended Adolescent and Adult Novels, 1976
    Ken Donelson, Arizona State University 6
Seven Myths About Adolescent Literature
    Paul B. Janeczko, Masconomet Regional High School, Topsfield, Mass. 11
A Survey of Leisure Time Reading of Adolescents
    Joanna V. McKenzie, California State University, Northridge 13
Just Listening: Interviews With Six Adolescent Novelists
    Lou Willett Stanek, Marymount Manhattan College, New York City 23
The Adolescent Novel & The Thematic Unit
    Al Muller, University of South Carolina, Spartanburg 39
Children's Literature and The English Teacher
    John A. Childrey, Jr., Purdue University 43
The Book As Enemy
    Thomas Weaver, Alleghany County High School, Covington, Virginia 47
Popular Non-Fiction Titles For Adolescents
    Noma Russell, Gallup-McKinley County Public Schools, New Mexico 48
Have You Got Another Book Just Like That Other Book
    Cynthia K. Crow, Librarian, El Toro High School, El Toro, California 60
Salmagundi In Junior High Reading
    Jackie Cronin, Jordan Junior High School, Minneapolis, Minnesota 62
The Qualities of Literature For Adolescents
    M. Jerry Weiss, Jersey City State College, Jersey City 66
Some Thoughts on Special Interest and Ethnic Literature
    Alleen Pace Nilsen, Arizona State University 73
Non-Fiction Books and The Junior and Senior High Schooler
    Jim Haskins, New York City 78
Death--The Last Taboo in Literature For The Adolescent Reader--Gone!
    Carolyn Carmichael, Kean College of New Jersey, Union, New Jersey 83
Values and Paperback Power
    Nel Ward, West High School, Phoenix 89
Books You Possibly Missed In Your Youth 91
The Classics Are "Out"; What Is "In"?
    Paul F. Schumann, Loyola Marymount University, Los Angeles 95
Quo Vadis Adolescent Fiction?
    Joan Talmage Weiss, California State University, Fullerton, California . . . 98
What's So Great About Virginia Hamilton?
    Jean B. Sanders, Indiana State University, Terre Haute 102
TV Tie-Ins: Books For An Unhooked Generation
    Harlan Hamilton, Jersey City State College, Jersey City, New Jersey 107
In This Year of The Dragon: Fantasy Literature
    Betty B. Whetton, Kenilworth School, Phoenix 110
A Selective List of Japanese Literature Titles For High School Readers
    Violet H. Harada, Hawaii English Project 116
Attitudes Towards Sports: Boys' Novels, 1900-1960
    Ken Donelson, Arizona State University 122

Vera and Bill Cleaver: Pro-Adolescent Writers
Saundra Harmon, Ironwood School, Washington District, Phoenix 133
The Best-Seller As Adolescent Literature
Bryan C. Short, Northern Arizona University 141
From Happiness To Hopelessness: A Decade of Adolescent Girls
Ruth Stein, Macalester College, St. Paul, Minnesota 144
Individualized Reading
Barbara Blow, Cedar Falls High School, Cedar Falls, Iowa 151
From Steppin Stebbins To Soul Brothers
W. Keith Kraus, Shippensburg State College, Shippensburg, Pennsylvania . . . 154
Male Initiation Rites In A DAY NO PIGS WOULD DIE
G. Melvin Hipps, Furman University 161
Nine Writers Kids Would Like If Teachers Would Talk About Them 164
An Approach To Sex Roles in Secondary Literature
Dianne Bettis, Foothill High School, Sacramento, California 165
Game Is A Four-Letter Word
Paul B. Janeczko, Masconomet Regional High School, Topsfield, Mass. 170
Censorship and Adolescent Literature: One Solution
Margherite LaPota, Tulsa 173
Autobiographies and Biographies For Young People
Steven J. Osterlind, San Diego Unified School District 176
What's New In Children's Literature
Virginia Smith, Coordinator, Elementary Libraries, Tucson Public Schools . . 179
The Elderly Person As A Significant Adult In Adolescent Literature
Richard F. Abrahamson, The University of Iowa 183
Isabelle Holland-Novelist For Adolescents
Lynne Brown, Arizona State University 190
An Annotated Bibliography of Recent Fiction About Native Americans
Norma Inkster, Magee Junior High School, Tucson 194
The Focus of Fantasy
James S. Jacobs, University of Georgia 199
Profiles of Talent: Norma and Harry Mazer
Carolyn W. Carmichael, Kean College of New Jersey, Union, New Jersey 203
Teaching Science Fiction To My Behavior Problem Under-Achievers
Mary E. Busick, Ellenville Central School, Ellenville, New York 207
Adolescent Novels In Thematic Units: Bridging The Gap
Nadine Shimer, Arizona State University 209
The Governor and Adolescent Literature 214
Writing About Adolescent Literature: Approaches and Directions
Dorothy Matthews, University of Illinois 216
Paul Zindel: An Author For Today's Adolescents
S. James Jakiel, State University of New York College at Buffalo 220
The Adolescent Novel in The Developmental Reading Program
Philip Di Stefano, University of Colorado 225
Some New/Old Questions About Adolescent Literature and Some Old/New Answers . . . 228
Current Reading 231
Shoptalk. 12, 38, 42, 46, 59, 61, 65, 72, 77, 82, 88, 90, 101, 106, 109, 115,
121, 140, 163, 169, 172, 175, 182, 189, 193, 198, 202, 206, 215, 219, 224, 227

A Short Preface to a Long Issue on ADOLESCENT LITERATURE REVISITED AFTER FOUR YEARS

Four years ago, April 1972, AEB devoted an issue to the same topic as this issue. The present volume is not intended to supplant the 1972 volume; rather this issue is meant to supplement and update slightly the articles and ideas and information in the earlier issue. Barring a slight overlap in the bibliography, no overlap was intended, and almost none took place. If you liked the earlier issue, you'll like this one. If you like this one and have not read/bought/swiped the earlier issue, you'll like that one,too. These two issues were fun to edit. I hope readers enjoy reading them one/half as much as I enjoyed soliciting articles and reading manuscripts. If they do, they'll love both issues.

AND SO ENDS

And so ends. When I began editing the AEB who would have thunk either AEB or I would last 9 years, but we're both reasonably sound, and I'd like to spend 2 pages (and 2 pages of AETA money) on those 9 years, and some debts I owe.

During my first ASU year (1965-66), Dave Conlin, then ASU Director of English-Ed, asked me to sit on the AEB Editorial Board. AEB then was printed (rather than multilithed), appeared 4 times a year, and had smorgasbord contents. Volume I (1958-59) averaged 5 articles and 8 pages an issue. The last volume prior to my editorship had but 3 issues averaging 7+ articles and 24 pages.

In 1966, I attended a session of NCTE affiliate editors. It was a lousy meeting, but I met with many editors. They agreed on 3 points--(1) Editorial Boards get in the way. An editor must have freedom to edit. (2) An editor must put the stamp of his personality on the journal. (3) An editor's allegiance is to elementary and secondary English teachers and NCTE, not colleges or MLA. His duty is to alert teachers to trends and ideas and titles. I believed in those principles then. I still do.

When I returned, I wrote the Editorial Board about my concerns, and I was shortly offered the editorship. I announced 2 changes in AEB--(1) AEB would be multilithed to cut costs. (2) AEB would be themed, partly to help focus issues, partly to improve AETA's chances of getting some NCTE recognition. Those decisions still make sense to me.

Supposedly AEB and I were off and running. It didn't work that easily. The first year had some good articles but no issue I was proud of. Ditto the first issue of year 2. I think I rounded the corner and figured out my role as editor when I planned and edited the Feb. 1969 issue on "Censorship." About that time, I recognized the need to get out-of-state writers to make AEB respectable and to avoid provincialism. I wrote a few friends about possible articles and potential authors, and it worked (it was 2 years before I developed the infamous form letter that plagued friends and former friends for years thereafter). Two institutes I directed helped secure articles for AEB, the NDEA Junior High Institute and the EPDA Media Institute, the most rewarding professional experiences of my life.

In the last 9 years, AEB has had writers from 40 states and Washington, D.C., plus Canada, Australia, and the Virgin Islands. We've moved from my first issue with 5 articles and 31 pages (a friend wrote then, "My God, Ken, I didn't think it could ever get that big!") to issues like the Feb. 1975 "Censorship" issue with 50 articles and 263 pages. Here are a few details. An * shows NCTE purchase for national sale.

Vol. 10, #1, Oct. 1967, "Poetry," 5 articles, 31 pp.
#2, Feb. 1968, "English and Disadvantaged," 6 articles, 35 pp.
#3, April 1968, "Composition," 8 articles, 52 pp.
Vol. 11, #1, Oct. 1968, "Paperbacks," 9 articles, 47 pp.
* #2, Feb. 1969, "Censorship," 10 articles, 58 pp.
#3, April 1969, "English, Grades 7-8," 9 articles, 39 pp.
Vol. 12, #1, Oct. 1969, "Bilingual," 9 articles, 64 pp.
* #2, Feb. 1970, "Media," 16 articles, 78 pp.
#3, April 1970, "Research," 7 articles, 55 pp.
Vol. 13, #1, Oct. 1970, "Professionalism," 11 articles, 65 pp.
* #2, Feb. 1971, "Film," 18 articles, 106 pp.
* #3, April 1971, "Southwestern Literature," 17 articles, 118 pp.
*Vol. 14, #1, Oct. 1971, "Student Teaching," 20 articles, 92 pp.
* #2, Feb. 1972, "Electives," 16 articles, 79 pp.
* #3, April 1972, "Adolescent Literature," 25 articles, 156 pp.
*Vol. 15, #1, Oct. 1972, "Science Fiction," 19 articles, 120 pp.
* #2, Feb. 1973, "Language," 28 articles, 130 pp.
* #3, April 1973, "Curriculum," 20 articles, 110 pp.
*Vol. 16, #1, Oct. 1973, "Humor and Satire," 27 articles, 135 pp.
* #2, Feb. 1974, "Rhetoric and Composition," 32 articles, 210 pp.
* #3, April 1974, "Fiction," 31 articles, 145 pp.
*Vol. 17, #1, Oct. 1974, "Reading," 33 articles, 167 pp.
* #2, Feb. 1975, "Censorship," 50 articles, 263 pp.
* #3, April 1975, "Popular Culture," 38 articles, 232 pp.

*Vol. 18, #1, Oct. 1975, "Non-Print Media," 34 articles, 163 pp.
* #2, Feb. 1976, "Back-to-the-Basics," 31 articles, 152 pp.
* #3, April 1976, "Adolescent Literature," 48 articles, 248 pp.

Now to some long overdue thanks. I've sometimes been thought brusque. Worse, I've been thought an SOB. I'd hate to think I've hurt feelings, but an SOB I may have been to some people. I hope my reputation comes in part from those sensitive souls who love me. I hope with equal fervor that some of my reputation comes from those clods who dislike me. A man is, after all, known by both friends and enemies. Customarily, an author/editor devotes a few obligatory words to giving thanks. The lines below are not obligatory. People who really know me know that I'm a sentimental slob about dogs and children and friends, a rotund teddybear of caring, an incurable romantic who cares deeply about other people who care. I am grateful to the many hundreds of people who wrote for AEB or recommended authors. Without them, AEB would not have existed. I am grateful to past and present AETA Board members.. They stayed out of my way, generally, They supported and encouraged and gave me that most precious of gifts, freedom.

It's also customary for an editor to refrain from mentioning names lest someone be inadvertently forgotten and hurt. A safe path, one I should probably have trod, but I prefer another road. I'd like to give some recognition to a few people who have helped me beyond any call of duty or friendship.

NCTE's staff has always been supportive. For that I give thanks to Bob Hogan, Ed Farrell, Jack Maxwell, Nancy Prichard, Carl Johnson, Bob Harvey, Paul O'Dea, and Holly and Bernie O'Donnell. ASU English Department Chairmen Jerry Archer and Bill Ferrell and English-Education Director Bob Shafer have helped in more ways than I can tell (and in some I'd better not tell since they may not know). Secretaries/friends did more than I had any right to expect--Sharon Sandell, Addie Epperly, Roberta Reithal, Lynn Kerr, Kathy McCool, Joy Scott, Jo Lansberry, Debbie Fisher, and Diana Davison. Linda Hope, secretary beyond compare and co-editor (in fact, if not in name) for 2 years, knows full well how I feel about her.

These friends have helped in so many ways, and I love and trust and honor them--Betty Whetton, Nancy Cromer, Bill Ojala, Dave Sohn, Don Gallo, Nel Ward, Lynn Nelson, Alleen and Don Nilsen, Jeanette Demicell, Martha Davis, Bryant Fillion, Jim Cromer, Robert Beck, Bruce Appleby, Maxine Delmare, and Imogene Springer.

Five people deserve especial recognition. More than once, Steve Dunning argued that he be named AEB co-editor. I herewith so name him. More than once, I promised Steve a posthumous issue for his life's work, but he never came through. Charlie Weingartner, gadfly and friend, has often baffled me, but he also made me wonder and question more than I would otherwise, and for that I am grateful. Enola Borgh, dear friend and inpirer, has always been there supporting me when I most needed an ear. Bob Carlsen, my teacher and friend, has given me more than I can ever repay. Whatever I am professionally is mostly because of him. And Evadell Brink, friend and fellow teacher at Thomas Jefferson High School in Cedar Rapids, Iowa, is the English teacher I most admire. I honor her for what she has done for young people, and I love her for what she has done for me. If I am really a teacher, Evadell is mostly responsible.

And Annette, my wife, my friend, my confidant, my lover, and my proofreader extraordinaire. Without her, there could be no AEB for there could have been no me.

And so ends. Ever since friends learned about my resignation, I've been asked why. Two schools of thought prevail. (1) Donelson has been offered _____ (here you can fill in another university job, another journal, another NCTE role--all, unhappily, wrong--nobody's offered me nothing--a sad indictment of the blindness of the world). (2) Donelson has terminal _____ (fill in inertia, acne, psoriasis, ennui--again, all wrong). Donelson's getting out because he needs time to think and read and write, things he's not had enough time to do for 9 years. I'm not washed up, I hope, at age 48--I'd just like time to figure out what I want to do when I grow up. It's really all that simple.

AEB has been good for me, and immodestly, I believe I've been good for it. It has widened my circle of friends. It has give AETA (and me) some national exposure. AEB has demanded hard work, but what the hell--it kept me off the streets and out of the pool halls. The words I'll always associate with AEB are joy and satisfaction.I had the chance to do something I deeply believe in, and for that I will always be grateful.

And so ends.

FORTY YEARS WITH BOOKS AND TEEN-AGE READERS

G. R. Carlsen, University of Iowa

In the fall of 1939, I decided, rather reluctantly, that I needed a teacher's certificate and signed into the classes of that remarkable woman, Dr. Dora V. Smith, at the University of Minnesota. One class was entitled "Adolescent Literature." Although I did not know it at the time, Dora V. was probably the first to offer such a class in an American University, in which she separated the reading of teen-agers from children's literature on the one hand and from adult reading on the other. Even today this kind of differentiation has not been clearly acknowledged. Librarians will still argue that young adults really read anything that adults read and teachers of children's literature glory in discussing books about homosexuality, unwed mothers, and psychotic disorders.

But Dora V. recognized that there is a body of literature that is unique to teen-agers. This consisted of books written consciously or unconsciously with the teen-age reader in mind and a body of adult literature that ultimately is taken over and kept alive by successive generations of teens: books like GONE WITH THE WIND, A LANTERN IN HER HAND, or more recently CATCHER IN THE RYE and A SEPARATE PEACE.

In the thirties, and for years afterward, SILAS MARNER, JULIUS CAESAR, A TALE OF TWO CITIES, IVANHOE, THE LADY OF THE LAKE, THE IDYLLS OF THE KING, SNOWBOUND were the standard teaching vehicles in the schools. The average running time alloted to each work was six weeks. Discussion about the teaching of literature centered on how to make these texts appealing to students. Dora V. turned the discussion around by asking what literature has something to say to boys and girls. Long before the word relevent became educationalese, she said that we must look for books which are about the teen-ager's interests and concerns.

The books we talked most about were the early Tunis books: THE IRON DUKE and THE DUKE DECIDES: stories about how a big athlete in a small town must come to terms with being a small athlete when he goes to Harvard. She was enthusiastic about YOUNG FU ON THE UPPER YANGTZE as the experience of a teen-ager in another culture who experiences emotions and confusions identical with those of American youth. CALL IT COURAGE by Armstrong Sperry was held up as a tremendous picture of the teen-ager having to overcome his fears. Then there were the vocational books of Helen Boylston and Stephen Meader. Boylston took the Horatio Algiers pattern of "success through hard work," set it against an accurate background of nurses' training of the time, and gave us the Sue Barton books. When I started teaching I used to say that the reason so many junior high girls wanted to become nurses was that they had all read and loved SUE BARTON. Stephen Meader brought out T. MODEL TOMMY about a high school student's starting a trucking business. So many facts are given that the book is almost a manual for beginning an operation. The book was printed in classroom editions and was often used in place of SILAS in boys' classes in vocational schools. It is a book of rugged individualism: Tommy and his widowed mother shun things like WPA.

Then there were the adventure stories of Howard Pease (THE JINX SHIP and THE TATTOOED MAN) in which a teen-ager tests himself against the rigors of the sea as a sailor. Some of the best of the animal stories had already been written: LASSIE COME HOME, THE YEARLING, THE VOICE OF BUGLE ANN, and NATIONAL VELVET.

There were many beautiful stories with a historical background. Their characters, often teen-agers, were strong and good. Titles included SPICE AND THE DEVIL'S CAVE, MESSER MARCO POLO, LANCE OF KANANA, and the wonderful stories of Polish legend: THE TRUMPETER OF KRAKOW, and the PRISONER OF VILNO. These books were almost like simplified epic poems. Kate Seredy won the Newbery Prize for her WHITE STAG in which she tried to evoke the history of the Hungars in their migration from Asia into Europe.

Just as the war was beginning came a book that seemed head and shoulders above everything so far published. In fact I still think of it as marking the coming of age of teen-age literature. The book, SEVENTEENTH SUMMER, was written by a young woman still in college. It details a seventeen summer in Fond de Lac, Wisconsin, and the first real romance that is broken at the end of summer when the heroine goes off to college. Here was a coherent novel, told in the first person, that captured adolescence from the inside as the adolescent sees it. Most of what had been written before has an element of adults looking back at adolescents. The real difference can be seen if one compares SEVENTEENTH SUMMER with Booth Tarkington's SEVENTEEN in which the adolescent is a comic butt. In the forties, SEVENTEENTH SUMMER was read by almost all teen-age girls. And in spite of supercilious comments about how much more sophisticated the young are today and how naive SEVENTEENTH SUMMER seems, it is read by numbers of girls in the 1970's.

World War II produced a flood of books. Most of them written by young men hardly out of their teens, they had an immediacy that adolescents loved. Students read the RAFT, an account of Rickenbacker's survival on a raft on the open sea. SEE HERE PRIVATE HARGRAVE was one of the first accounts of what it was like to be drafted. A great favorite was THE SNOW GOOSE which climaxed in the evacuation of Dunkirk. Tunis wrote about the European underground in books like SILENCE OVER DUNKIRK. THIRTY SECONDS OVER TOKYO, THEY WERE EXPENDABLE, and P. T. 109 dealt with the war in the Pacific. JOHNNY GOT HIS GUN, (recently popular) seemed too horrible at the time it was written for boys faced with immediate induction into the army. War, to the surprise of everyone, remained popular after the war, up to Vietnam when suddenly there seemed to be a revulsion among adolescent readers against this kind of experience.

During the late 40's, through the 50's, and into the early 60's a whole group of writers were steadily turning out highly popular books specifically for teen-age readers. Notable among these was John Tunis with his sports stories which moved from baseball and football to basketball and soccer. Stephen Meader alternated between a historical adventure story and a vocational story. Howard Pease dealt with the contrast between a young man's romantic dream of the sea and the harsh reality. James Kjelgaard turned out a whole kennel of dog stories. James Summer tried to use teen slang to hit at teen-age problems. Florence Means wrote beautifully crafted and tender stories of America minorities: the Indian, the Black, the Spanish speaking, the Nisei. Betty Cavanna, Rosemary du Jardin, Ann Emory, and Mary Stolz regularly wrote of girls, usually of the upper middle class, and their problems of going steady, problems with their families, their feelings of inadequacy, etc.

In 1951, almost ten years after SEVENTEENTH SUMMER, came another great milestone, THE CATCHER IN THE RYE, this time a book which got at the teen-age male's psyche the way no previous book had. It was condemned by great numbers of adults for two reasons: It dared to use teen-age language as frankly as almost every teen-ager male used it, and it dealt frankly with the sexual confusions of a boy in growing up. Almost every male reader, teen-ager and adult alike, found it a tremendously moving book because he recognized himself as Holden. The initial response of females was divided between outright shock and great amusement. A year later came Anne Frank's THE DIARY OF A YOUNG GIRL which does almost exactly for females what CATCHER does for males. Anne had a different impact because it was produced in play form in which the war background of the book dominated the psychological picture of maturation, whereas the actual diary had the opposite balance. But CATCHER became the germinal book that has continued to influence the whole group of "tell it like it is" books of the 60's and 70's.

A couple of types of stories seemed to peak during the 1950's and then disappear. One such was the car story. Boys at the time seemed to have the same kind of love affair with a car as girls still have for horses. By all odds the most widely read car book was Henry Felsen's HOT ROD. There were also stories of sports car and rallies, of professional racing cars, of classic antique cars and their reconstruction, and the races. There were enough such stories that it was possible to list car stories as a category on a teen-age reading list. Today bikes seem to have supplanted cars in boy's affections and no one to date seems to have written a bike story with the guts of HOT ROD. Reading about cars still is a prime interest of teens but in the 1970's it has shifted to the magazines like HOT ROD and MOTOR TRENDS.

The vocational story, the descendent of Sue Barton, was another type of book that peaked about 1950. These were written to a set formula. A young person just out of high school or college enters a vocation. The story follows what happens through the first year. All information about salary, the working conditions, the activities in the vocation are documented. The intent was to give vocational information painlessly. But as in most stories written for ulterior purposes, characterization and plot patterns tended to be highly stereotyped. For example there is almost always an experienced person who tries to do the hero in. But after many discouragements and setbacks the hero is always successful. There usually is romance on the side. Teens loved them because the vocation was always portrayed as aggressively humanitarian and the hero was always successful after a short period of time. So the books were highly wish fulfilling. I made out countless lists of vocational stories and prided myself on the fact that I could, in fact, cover almost all vocational fields. A standard reference tool was Haebich's VOCATIONS IN FACT AND FICTION.

Yet another book that peaked during the fifties and sixties and has since declined is the fictional sports story. There were perhaps eight or ten authors who regularly wrote sports stories. The dean of these was John Tunis. Others were Phil Harkins, Gene Olson, William Cox, C. H. Frick, Dick Friendlich, William Gault, William Heuman, Joe Archibald. Sports stories of the earlier periods had been almost completely about baseball or football. By the 60's one could do a pretty good roll call on most major sports: baseball, tennis, hockey, surfing, skiing, track, swimming, gold, fold-boating, gliding, boxing. Like hot rod stories these have given way to nonfictional biographies of sports figures. There were few accounts of girls in sports, and a female author, C. H. Frick, used only her initials and never had a picture on a dust jacket.

Nineteen sixty brought another landmark book: A SEPARATE PEACE by John Knowles. It is interesting to note the ten year intervals between the landmark books, SEVENTEENTH SUMMER, CATCHER IN THE RYE, and A SEPARATE PEACE, that all three books are told in the first person, and all were written by relatively young authors. Gene, in A SEPARATE PEACE, is an adult revisiting his prep school where he once again tries to understand his adolescent love-hate relations with Finney in their school years which saw the adult world erupt into World War II. Though the narrator is an adult, the book is singularly free of adult characters. Holden, in CATCHER IN THE RYE, fought against adults. In A SEPARATE PEACE, the world is one almost exclusively of teen-agers. Both of these kinds of worlds are found in the flood of books in the late sixties and the seventies.

The late sixties brought drugs, alienation, student activism, flower children, communes, and the sexual revolution. At least these were the common generalizations about teens that the media impressed upon us even though the majority on campuses never joined a peace march, or burned a draft card, or joined a commune. But the books for teens pictured the commonly believed stereotype. Popular books were GO ASK ALICE which was a diary of a girl who went the drug route; THE OUTSIDER showed the alienation of three teen-age brothers. THE PETER PAN BAG dealt with a life in a Boston commune. DROP OUT presented the plight of the teen-ager who leaves school.

MY DARLING, MY HAMBURGER shows the sexual tensions brought to bear on youth. RUN SOFTLY, GO FAST deals with a Jewish boy's progressive alienation from his parents. Usually told in the first person, and usually having echoes of CATCHER IN THE RYE or A SEPARATE PEACE in them, these books seem like fictionalized case studies. In fact a frequently used technique was the character's writing a journal to gain insight about himself, sometimes even as a narrative for a lawyer, a probation officer, or a doctor.

Along with these later books has been a progressive breaking of all the old taboos. One of these has been that of tabooed words. CATCHER caused a furor because it used a small handful of forbidden words. As late as 1961, C. H. Frick decided to quit writing for adolescents because of the controversy over a very mild epithet in COMBACK GUY. Today there seems no language that isn't found in teen-age books. Look for instance at the first page of Dan McCall's JACK THE BEAR.

Along with language it is interesting to trace the history of sex in teen-age books over the past thirty or so years. A graduate student recently compared SEVENTEENTH SUMMER, a romance laid in the early 1940's with the CHEERLEADERS, laid in the 1950's, and A LONG WAY HOME FROM TROY, in the late 1960's. In the first, the characters are only dimly aware of sexual urges. "Sex is for Adults." In the second, sex is a game with fixed rules. "How far do you go on which date?" You always report your score to your friends afterwards. In the last book, sex is a normal part of the relationship between a dating couple and does not really have anything to do with the permanence of their relationship.

Some writers used sexual incidents and themes, but these were "dangerous books" that publishers printed with calculated risks. In general, they died, probably from a dearth of sales. Madeleine L'Engle wrote THE SMALL RAIN in the 40's. I still think it her finest book. It has been revised and published in part under the title PRELUDE. In the original story, an American girl in a girls' school in Switzerland is accused of lesbianism by other girls and she actually sleeps with her piano teachers and gets away without becoming pregnant. This later fact was the most condemning thing of all about the book at the time it was published. Henry Felsen published TWO AND THE TOWN in 1951 in which after a single sexual encounter a teen-age girl does become pregnant and the families force the couple marry. The year it appeared, a Kansas librarian said, "Well, it may cost me my job, but I am going to order it." James Summers wrote THE LIMITS OF LOVE on the theme that adult society shouldn't be surprised if sex takes place with young people when it gives them absolute freedom when they are at the height of their sexuality.

But it wasn't until the late 60's that it became commonplace for girls to become pregnant and go through the turmoil of what to do (TOO BAD ABOUT THE HAINES GIRL, PHOEBE, MIA ALONE). Abortion is a viable answer in MY DARLING, MY HAMBURGER or in BONNIE JO GO HOME. THE GIRLS OF HUNTINGTON HOUSE is a home for unwed mothers. In LOVE CHILD, though adult, the unmarried mother decides to keep her child instead of placing it for adoption. In Judy Blume's new book, a high school girl with advice from her grandmother goes to the Goldman clinic for contraceptive devices in anticipation of her developing relationship. In most new books, the characters menstruate, have erections, and masturbate.

In the seventies there have been gentle nudgings into the homosexual relation between males (STICKS AND STONES, THE MAN WITHOUT A FACE, CAGES, and TRYING HARD TO HEAR YOU). It is interesting that this last book appears on everyone's current reading list of best books...even on the prestigious ALA young adult list of the "Best of the Best." Its only possible claim to fame is that it deals with a previously taboo subject in an otherwise very mediocre book. Interestingly, lesbians have not made their appearance in a specifically teen-age book. Oral sex is probably just around the corner since it has become so prominent in adult love stories.

Another development in teen-age literature has been the slow emergence of the ghetto book. Until recently most of the characters have been upper middle class whites living in single family homes in comfortable neighborhoods of mid-sized towns. There were a few books about the poor. An example was the adult book, A TREE GROWS IN BROOKLYN, which was read by millions of teens during the late forties. Laid in a cold-water flat, the economic problems faced by the family were dreadful, but there was nothing physically frightening about the community. And basically upper middle class values prevailed in the family structure. There was faith in the power of education to get one out of one's present condition and at the end of the book, the mother marries a man who has a substantial income and the family can look back on the struggles they have been through with a certain amount of tender sentiment. Florence Means and Jesse Jackson wrote a series of ethnic books, but these present clean, well-ordered lives. Deprivation is undergone with full acknowledgement that life will be better later on. Mary Stolz presented a New York public housing project and Phyllis Whitney, before turning to Gothic romances, wrote about migrant workers and the fight in a suburb to keep out a low income housing project. But still the poverty striken characters remain middle class and strive for middle class values.

One of the first attempts at an inner city story was THE TWENTY-THIRD STREET CRUSADERS by John Carson in 1958, and the first really compelling book was Frank Bonham's DURANGO STREET in 1965.

In the mid 1970's some of the finest of the new books are increasingly symbolic. They are stories that have layers of possible meaning, often have archetypal dimensions. A few critics saw CATCHER IN THE RYE as a Christ story, but most readers reacted to Holden simply as a living adolescent. Perhaps a few more realized the symbolic patterns of A SEPARATE PEACE. But recent books like CAGES, THE CHOCOLATE WAR, SLAKE'S LIMBO, THE HOUSE OF STAIRS, A LITTLE DEMONSTRATION OF AFFECTION, even RUMBLE FISH tug at the reader because of the "something below the surface" that seems to be happening.

There are many trends during this almost fifty year period that I have not discussed: bibleotherapy, the animal story, the concern with the female status, etc.

The adolescent novel struggles between often conflicting demands made of it. It must first of all be a book that teen-agers will read. To be such it must have fast moving actions, fairly stereotyped characters a couple of years older than the readers who do things he secretly wishes he could do, and arrive at a happy ending. At the same time it must be something like a work of literature. It must magically balance elements of content and language to form a deeply satisfying pattern that gives esthetic value. Also it must teach social and personal values. It should demonstrate to the young how to move out of his confusions toward socially acceptable goals. For example, most of the books on homosexuality may be sympathetic and understanding, but in the long run they show the gay as an unhappy if not tragic individual. And seemingly many writers want to use this genre to analyze the teen-ager and his society. Thus, they write the fictionalized case study. So the teen-age book is subject to greater pressures than is the children's book or the adult novel. The balance among these four pressures seems to have swung from time to time during the twentieth century. I remember the books of the thirties as being literary, concerned with story as story and told with beauty of language. During the late sixties, books tended toward the case study of the teen-ager and the society he inhabits. The best books (CATCHER IN THE RYE, ANNE FRANK, A SEPARATE PEACE, SWIFTWATER) have succeeded in meeting all four demands.

OF CHOCOLATE AND GANGS AND PIGS: OF SHARKS AND RABBITS AND OWLS
SOME RECOMMENDED ADOLESCENT AND ADULT NOVELS, 1976

Ken Donelson, Arizona State University

In the April 1972 ARIZONA ENGLISH BULLETIN, I listed a series of adolescent and adult novels recommended by teachers and librarians. The following updates that 1972 list. The three adolescent novels most widely recommended today are Robert Cormier's THE CHOCOLATE WAR, Susan Hinton's THE OUTSIDERS, and Paul Zindel's THE PIGMAN. The three adult novels so recommended are Peter Benchley's JAWS, Richard Adams' WATERSHIP DOWN, and Margaret Craven's I HEARD THE OWL CALL MY NAME.

On Sept. 2, 1975, I sent letters to 325 English teachers and librarians across the country asking them to recommend 10 adolescent novels and 10 adult novels. They were asked to assume the same hypothetical situation I proposed in 1972: an inexperienced English teacher has asked you to recommend 10 adolescent novels worth his/her time with enough adolescent appeal and enough literary merit to make them worth the reading time of kids, anything from poor readers to exceptional readers, unsophisticated to quite mature, grades 7-12. They were asked to propose 10 adult novels for the same audience. I agreed in advance it is difficult (some respondents argued it's impossible) to recommend material in a vacuum without knowing either the teacher or the kids well, but most of us have had that experience professionally, giving suggestions to new teachers without knowing much about teacher or her/his kids. I never attempted to define "adolescent appeal" or "literary merit" allowing (or forcing) teachers/librarians to define these terms as they wished. Several respondents noted that I was unduly vague about the time of publication of books, leaving the choice up to them whether they listed classics or hot-off-the-press books. That also was intentional since I wanted them to have the freedom to choose what they thought best without time restrictions. More difficult (and I knew this when I wrote my letter), I never defined "adolescent" novel as opposed to "adult" novel, leaving that distinction, whatever it is, to the teachers/librarians.

A last request for lists was included in the Sept.-Oct. 1975 NEWS FROM ALAN (the newsletter of the NCTE's Assembly on Literature for Adolescents).

On January 26, I began tabulating the data. Of the 325 letters sent Sept. 2, 15 were returned marked "no such address" or "changed address" or "no forwarding address," 6 were returned because the teacher/librarian had received 2 such requests, and 3 were returned in the stamped, self-addressed envelope with no marks or comments (no, I don't understand that either, unless someone anonymously wanted to make some unknown point to me--who knows?). Hence, the number mailed was revised to 301. No follow-up letters were sent out. On Sept. 5, the first 3 responses came back. The number of responses: 182 or 60.5%. The number of responses to the ALAN announcement: 30.

Although I requested only 10 adolescent and 10 adult novels, some teachers/librarians listed fewer than 10 on one or both lists (one response contained only one title) while other responses listed more than 10 on one or both lists. Some listed books other than novels (a few people took me to task for limiting the survey to novels, but that was by design--Noma Russell's survey of non-fiction is also in this issue). From the listings, non-fiction like ALIVE, ALL CREATURES GREAT AND SMALL, DOVE, SERPICO, ERIC, FUTURE SHOCK, I KNOW WHY THE CAGED BIRD SINGS, BURY MY HEART AT WOUNDED KNEE, MANCHILD IN THE PROMISED LAND, SOUL ON ICE, BLACK LIKE ME, JOURNEY TO IXTLAN, HELTER SKELTER, WORKING, THE WATER IS WIDE, WALDEN, FOXFIRE, THE WAY TO RAINY MOUNTAIN, A RAISIN IN THE SUN, and PILGRIM AT TINKER CREEK are obviously popular, albeit not novels. Neither, I might add, are books/plays like HAMLET or Frost's POEMS or Knight's THE LIVELIEST ART, all mentioned, none novels. I yield to no one in my admiration or affection for some books above, but they are not novels and that is the reason they are not included in the survey results below.

With all the drawbacks of questionnaires (they encourage speedy responses, perhaps too speedy; they are often ambiguous; criteria for responses vary widely, etc.), the lists of books derived from the questionnaire responses may prove helpful to both teachers and librarians interested in keeping up to date on titles or reflecting on what is old but apparently still worth using. Readers and users of these lists ought obviously to regard them as tentative and suggestive, hardly definitive, but with that admonition in mind, the lists have value to teachers and librarians.

Several people took time to write comments, some copious. A few follow.

COMMENTS ABOUT MY SANITY/TEMERITY IN ASKING PEOPLE TO COMPLETE THE QUESTIONNAIRE. "This is one helluva request. If I read your letter correctly, you are not so much interested in new publications as in worthwhile publications in order to give the 'new' teacher both exposure to highlights and to help in the preparation of a reading list. In consequence, the list is across the board--oldish to newish. One bias controlled my listings. I'm so GD sick of reading about knocked-up cheerleaders that I'm unable to respond positively to books about them, although Eyerly's BONNIE JO, GO HOME is a solid book."

COMMENTS ABOUT THE DISTINCTION, OR LACK THEREOF, BETWEEN ADOLESCENT AND ADULT NOVELS."The thin line between adolescent and adult was once again a problem. Many times, my decision was based on a gut reaction rather than a careful evaluation of criteria, characteristics, etc." I agree--the distinction between literature written for young people and that written for adults was never too clear, but so long as publishers stuck to titles (and topics) like HIGH SCHOOL PROM, A DOG FOR GINNY, HAROLD AND THE PIRATES, A TOUCHDOWN FOR OLD SIWASH HIGH, BARBIE GOES TO FRANCE, JOAN'S SECRET ROMANCE, NURSING SCHOOL FOR IRENE, ad nauseum, the distinction was easy. Today, with titles like THE CHOCOLATE WAR, SLEEP TWO THREE FOUR, and FOREVER, the distinction gets fuzzier and fuzzier. How did I assign books? Simple--on 2 criteria: (1) the place where most respondents put them, and (2) my own totally arbitrary and capricious distinction known only to God and me.

COMMENTS ON CENSORSHIP. "You didn't say anything about censorship hassles--that would have to be part of my advice, especially with the items I listed off the top of my head, even, alas, HUCK FINN and GONE WITH THE WIND." "The novels on the Scholastic book orders have not been ones I would recommend to students as a whole." "I haven't bought too many new adolescent novels because they are simply becoming more and more risky for the teacher/librarian. . . I have not felt up to the task of defending my placement of THE PIGMAN, MY DARLING MY HAMBURGER, and MR. AND MRS. BO JO JONES in our library."

COMMENTS ON THE WORTH OF ADOLESCENT LITERATURE. "Adolescent literature can be /a budge into the world of books. Readers of adolescent literature do go on to read adult literature." "I personally think that a great improvement has been made in literature written for young people in the last five or six years. The following authors are ones I feel write consistently good books for young people: James Forman, Lynn Hall, Judy Blume, Barbara Wersba, John Donovan, and Sylvia Louise Engdahl.The best way to encourage students to read is by the teacher reading them herself." "The last time you had me do this, I was hard put to find ten adolescent novels that I could really recommend on all counts. This time, however, I found it difficult to limit myself to just ten. On the other hand, with the improvement on quality, the breaking down of taboos, and the increasing realism of language and situation, it is difficult to tell a 'junior novel' from adult. It's like trying to tell the difference between PG and R--and the ones who get left out are those middle-schoolers (7th graders, for example) who still need a G--a rip-roaring story line, a heavy dose of escapism, in other words JOHNNY TREMAIN, OLD YELLER, and SEVENTEENTH SUMMER, but are being pushed by sophisticated peers and with-it teachers and librarians into GO ASK ALICE and BONNIE JO, GO HOME."

Adolescent books listed at least 5 times (379 titles were listed but once; 32 were listed twice; 27 were listed three times; and 24 titles were listed four times) are below. Numbers to the left of titles indicate the number of recommendations.

(58) Cormier's THE CHOCOLATE WAR
(52) Hinton's THE OUTSIDERS
Zindel's THE PIGMAN
(48) Peck's A DAY NO PIGS WOULD DIE
(33) Childress' A HERO AIN'T NOTHIN' BUT A SANDWICH
(30) Swarthout's BLESS THE BEASTS AND CHILDREN
(28) Greene's SUMMER OF MY GERMAN SOLDIER
(27) Kerr's DINKY HOCKER SHOOTS SMACK
(25) GO ASK ALICE
Head's MR. AND MRS. BO JO JONES
(23) Hinton's THAT WAS THEN, THIS IS NOW
(22) Neufeld's LISA, BRIGHT AND DARK
(21) Zindel's MY DARLING, MY HAMBURGER
(20) Armstrong's SOUNDER
(19) Holland's MAN WITHOUT A FACE
(18) White's DEATHWATCH
(17) Greene's I NEVER PROMISED YOU A ROSE GARDEN
Hall's STICKS AND STONES
Lipsyte's THE CONTENDER
(16) Mathis' A TEACUP FULL OF ROSES
(15) Rushing's MARY DOVE
(14) Guy's THE FRIENDS
Tolkien's THE HOBBIT
(13) Bonham's DURANGO STREET
Holman's SLAKE'S LIMBO
Sleator's HOUSE OF STAIRS
(12) Kerr's IS THAT YOU, MISS BLUE?
Kerr's THE SON OF SOMEONE FAMOUS
Taylor's THE CAY
(11) Rawls' WHERE THE RED FERN GROWS
White's THE ONCE AND FUTURE KING
(10) Benchley's BRIGHT CANDLES
Kerr's IF I LOVE YOU, AM I TRAPPED FOREVER?
(9) Blume's FOREVER
Collier's MY BROTHER SAM IS DEAD
George's JULIE OF THE WOLVES
Klein's MOM, THE WOLFMAN AND ME
Lyle's FAIR DAY AND ANOTHER STEP BEGUN
(8) Hamilton's M.C. HIGGINS, THE GREAT
Hinton's RUMBLEFISH
Klein's SUNSHINE
Scoppetone's TRYING HARD TO HEAR YOU
Wersba's THE COUNTRY OF THE HEART
(7) Cleavers' WHERE THE LILIES BLOOM
Fox's THE SLAVE DANCER
Platt's HEADMAN
Speare's THE WITCH OF BLACKBIRD POND
Wojciechowska's TUNED OUT
(6) Donovan's I'LL GET THERE. IT BETTER BE WORTH THE TRIP
Duncan's I KNOW WHAT YOU DID LAST SUMMER
Forbes' JOHNNY TREMAIN
McKay's DAVE'S SONG
O'Brien's Z FOR ZACHARIAH
Renvoize's A WILD THING
Windsor's THE SUMMER BEFORE
(5) Aldrich's A SPORTING PROPOSITION
Alexander's THE HIGH KING

(5) Annixter's SWIFTWATER
Beckman's ADMISSION TO THE FEAST
Benchley's ONLY EARTH AND SKY LAST FOREVER
Blume's IT'S NOT THE END OF THE WORLD
Daly's SEVENTEENTH SUMMER
Degens' TRANSPORT 7-41-R
Dixon's MAY I CROSS YOUR GOLDEN RIVER?
Donovan's REMOVE PROTECTIVE COATING A LITTLE AT A TIME
Engebrecht's UNDER THE HAYSTACK
Hentoff's I'M REALLY DRAGGED BUT NOTHING GETS ME DOWN
Holland's OF LOVE AND DEATH AND OTHER JOURNEYS
Hunt's NO PROMISES IN THE WIND
Johnson's A BLUES I CAN WHISTLE
Jordan's HIS OWN WHERE
Kerr's LOVE IS A MISSING PERSON
Knudson's ZANBALLER
Mathis' LISTEN FOR THE FIGTREE
Mazer's FIGURE OF SPEECH
Mazer's SATURDAY, THE TWELFTH OF OCTOBER
McKillip's THE FORGOTTEN BEASTS OF ELD
Mohr's NILDA
Neufeld's EDGAR ALLAN
Ney's OX
Peck's DREAMLAND LAKE
Peck's REPRESENTING SUPER DOLL
Platt's THE BOY WHO COULD MAKE HIMSELF DISAPPEAR
Pope's THE PERILOUS GARD
Richard's THE ACCOMPLICE
Samuels' RUN, SHELLEY, RUN
Stolz's THE END OF NEXT YEAR
Tunis' HIS ENEMY, HIS FRIEND
Wersba's RUN SOFTLY, GO FAST
Zindel's I NEVER LOVED YOUR MIND

Adult novels listed at least 5 times (432 were listed but once; 42 were listed twice; 27 were listed three times; 22 were listed four times) are below. Numbers to the left of each title indicate the number of recommendations.

(43) Benchley's JAWS
(39) Adams' WATERSHIP DOWN
(38) Craven's I HEARD THE OWL CALL MY NAME
(31) Lee's TO KILL A MOCKINGBIRD
(30) Harris' HATTER FOX
(29) Kesey's ONE FLEW OVER THE CUCKOO'S NEST
(25) Knowles' A SEPARATE PEACE
(23) Salinger's THE CATCHER IN THE RYE
(21) Golding's LORD OF THE FLIES
(18) Keyes' FLOWERS FOR ALGERNON
(16) Bradford's RED SKY AT MORNING
(14) Pirsig's ZEN AND THE ART OF MOTORCYCLE MAINTENANCE
(13) Borland's WHEN THE LEGENDS DIE
Potok's THE CHOSEN
(12) Trumbo's JOHNNY GOT HIS GUN
Vonnegut's SLAUGHTERHOUSE-FIVE
(11) Heller's CATCH-22
Michener's CENTENNIAL
Stein's THE MAGICIAN
Steinbeck's THE GRAPES OF WRATH
Steinbeck's OF MICE AND MEN

(10) Doctorow's RAGTIME
Plath's THE BELL JAR
Potok's MY NAME IS ASHER LEV
(9) Baldwin's IF BEALE STREET COULD TALK
Gaines' THE AUTOBIOGRAPHY OF MISS JANE PITTMAN
Malamud's THE ASSISTANT
Orwell's 1984
(8) Fitzgerald's THE GREAT GATSBY
Freedman's JOSHUA, SON OF NONE
Orwell's ANIMAL FARM
Twain's THE ADVENTURES OF HUCKLEBERRY FINN
(7) Bach's JONATHAN LIVINGSTON SEAGULL
Crichton's THE GREAT TRAIN ROBBERY
Hemingway's THE OLD MAN AND THE SEA
Hesse's DEMIAN
LeGuinn's THE DISPOSSESSED
Wouk's THE CAINE MUTINY
Wright's BLACK BOY
(6) Bradbury's FARENHEIT 451
Herzog's THE SWARM
Hesse's SIDDARTHA
Hesse's STEPPENWOLF
Huxley's BRAVE NEW WORLD
Waters' THE MAN WHO KILLED THE DEER
(5) Achebe's THINGS FALL APART
Adams' SHARDIK
Bradbury's DANDELION WINE
Bradbury's MARTIAN CHRONICLES
Clarke's CHILDHOOD'S END
Ellison's INVISIBLE MAN
Fast's THE HESSIAN
Herbert's DUNE
Herbert's SOUL CATCHER
Jacot's THE LAST BUTTERFLY
Kelley's A DIFFERENT DRUMMER
McCullers' THE HEART IS A LONELY HUNTER
Stewart's THE HOLLOW HILLS
Wagoner's ROAD TO MANY A WONDER
Westheimer's MY SWEET CHARLIE

Not all the adolescent or adult novels here listed represent strong or effective writing, but many do, and almost all these books would work with most secondary students. Many books would represent potential censorship problems since they touch reality, and reality in all its manifestations is unpopular with many teachers/librarians and unacceptable to many parents. Largely contemporary in character (no surprise there), the list contains some first-rate literature by almost anybody's standards. Readers need to remember that the total list is a composite of many lists from many people, and I suspect the final list represents no one person's feelings. It certainly does not represent mine. I was pleased to find books like THE CHOCOLATE WAR and A DAY NO PIGS WOULD DIE and HATTER FOX and ZEN AND THE ART OF MOTORCYCLE MAINTENANCE. I was less than pleased to find other titles, and mildly depressed to find nothing of moderns like Joan Didion or Heinrich Böll or Don DeLillo or classics like Charles Dickens or Jane Austen, but these absences won't prevent my using or recommending my favorites just as the absence of any other favorite won't keep readers from recommending books they like. Lists like these may force teachers/librarians to reconsider their own judgements and to take into account new books they do not know. If the lists do that, then they are worthwhile.

SEVEN MYTHS ABOUT ADOLESCENT LITERATURE

Paul B. Janeczko, Masconomet Regional High School, Topsfield, Massachusetts

When PAPERBACK BOOKS IN PRINT first appeared in 1955, it listed 4,000 titles. The 1971 edition listed over 90,000 titles. Corresponding to the general rise in paperback book output is the increase in the number of young adult titles. The rise of adolescent literature is a significant part of the "paperback revolution." Richard Peck, popular author of several successful young adult novels, said that adolescent literature is now in its second generation. Peck feels adolescent literature has gotten over "an annoying pioneer period that coincided with the late 1960's in which a great many books were pretty cheap progaganda. . . /which/ sank like stones with the demise of that 1960's youth culture." And during that pioneer period, there arose seven myths about adolescent literature.

#1 ALL ADOLESCENT NOVELS ARE GOOD. This could be the most damaging myth because it puts teachers, as professional educators, in the dangerous position of defending something that should not be defended. However, anyone who thinks about literature seriously should realize that all the literature in a given body cannot be good. All of Shakespeare, for instance, is not excellent drama. Those who have read CORIOLANUS or PERICLES know that the Bard wrote some plays that fall short of MACBETH and HAMLET. One need only look at the best seller list to realize that all the best sellers are not good literature. Within recent weeks, such books as LOOKING FOR MR. GOODBAR, THE BETSY, and JAWS have made this list, and they certainly cannot be considered good literature. Surely they are not on a level with other best sellers like RAGTIME and HUMBOLT'S GIFT. The point is that in any large body of writing there will be books on all levels of accomplishment. The task of English teachers is to find the best books for their students.

#2 ADOLESCENT LITERATURE WILL SOLVE CLASSROOM PROBLEMS. Adolescent novels are not behavior modification drugs. They will not turn your aggressive students into lambs. They will not turn quiet students into dynamos. Good adolescent literature will, however, give your students something worthwhile to read, something to get excited about. It will then be the teacher's job to channel this excitement and enthusiasm toward a constructive goal. When the teacher develops meaningful activities based on the books, his students should work harder. But do not expect discipline problems to disappear overnight.

#3 ADOLESCENT LITERATURE WILL BE READILY ACCEPTED BY YOUR COLLEAGUES AND THE COMMUNITY AS A SUITABLE ADDITION TO THE ENGLISH CURRICULUM. Because adolescent literature is considered by many to be "subliterature," many teachers feel it is not worth their time. Many parents will object because they feel it will damage their children's chances of being admitted to a good college. The best way to put such critics to rest is to show them results. They must be shown that students are more interested and interesting in classroom discussions. They must be shown that students are reading like they've never read before. They must be shown that students do not hesitate to write about the issues presented in good adolesent novels. Granted, the National-Honor-Society/Ivy-League-College-Bound student needs more heady stuff, but the average high school student stands to gain in language arts skills if a meaningful issue is the basis of his writing and oral communication.

#4 MOST TEACHERS ARE WELL PREPARED TO TEACH ADOLESCENT LITERATURE, AND WILL READILY KNOW WHAT "TO DO" WITH AN ADOLESCENT NOVEL. Since adolescent literature is a relatively recent phenomenon, many colleges and universities are not ready (willing?) to make it a part of their Education Department curriculum. They are content to teach courses that cover such things as designing creative seating arrangements, making a bell-shaped curve, constructing units around the theme "America is Neighborliness," and understanding the significance of bilabial fricatives. Consequently, the novice teacher enters his English class on Day One armed with his college notes on the structural analysis of the novel. He has the mistaken notion that an adolescent novel is "covered" in the same way that the novels he read in his college lit class were. He is lost without Cliff's Notes of THE NOVELS OF S.E. HINTON or the Norton Critical edition of THE PIGMAN. The teacher is actually unprepared to read a good adolescent novel and design a creative, thoughtful learning unit.

#5 ADOLESCENT LITERATURE IS A DANGEROUS TEACHING TOOL BECAUSE OF ITS EMPHASIS ON SEX, VIOLENCE, AND DRUGS. Unfortunately, the people who make this statement are not the same people who restrict their children's television viewing for the same reasons. Contrary to the beliefs of some communities, there is nothing wrong with a novel that honestly explores sex, violence, drugs, or other contemporary issues. Many fine novels deal squarely with these issues, the same issues that confront and confuse our young people. Of course, some novels sensationalize a provocative topic, but these are the novels that should not be a part of the English curriculum. There are, however, many fine titles that deal with topics that concern young people.

#6 THE TEACHER WILL HAVE NO DIFFICULTY ACCEPTING AND UNDERSTANDING THE VALUE OF ADOLESCENT LITERATURE. We have been brought up to believe that classics are sacred. They may very well be sacred, but the generations brought up on the classics do not include avid readers necessarily. The average adult reader in this country reads 1.2 books per year. Yet even this figure is deceiving because the readers read voluminously and the non-readers never crack a book. Mark Twain called a classic "something that everybody wants to have read and nobody wants to read." Perhaps we can take a lesson from Twain. One of the chief goals of an English teacher is to make every student a lifelong reader. The teacher is cheating his students by not offering them reading material that they can handle at their level of language development. Once a student is a Reading Freak, anything can happen, and that might include the classics. But don't be disappointed if he doesn't turn to the classics. Be satisfied that you have given him a habit that will give him hours of fun, relaxation, and education.

#7 ADOLESCENT LITERATURE WILL NEVER BE "GREAT" LITERATURE. What is a "great" book? Is it the one that got you reading like never before? It is the one that was explicated in three or four class periods? Is a great book the one that led you to discuss ideas with other people? Is a great book one that made you fall asleep because of the outdated language or ludicrous social situations? Is it the book that set your mind aflame with intellectual curiousity? Is a great book one that you couldn't understand until your teacher explained the author's thoughts while he was writing the book? Is a great book one you live? Is it a book from which you've memorized a list of fifty vocabulary words? What exactly is a great book? You know.

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SHOPTALK:

"The problem of trash is perennial, and parents have perennially found it vexing. Looking back at ourselves when young, we may romance a little. This is human enough, but scarcely the basis for a realistic approach to children's needs. The picture of oneself at ten, immersed in a good book, is irresistible. And when we juxtapose the real image of our own grubby ten-year-old gripped by a comic or a 'series' book with this fuzzy memory--well, truth doesn't always bear away the victory. It might be wise, before comparing a taste for NANCY DREW with our own singular preference for JANE EYRE, to remember THE ROVER BOYS. We forget the trash we read at ten, partly because it's not worth remembering, but partly, too, because we fear that our children will never read anything else but trash. Nevertheless, there are times in children's lives, as there were in our own childhood, when the undemanding world of the 'series' books offers some emotional satisfaction; and I am not prepared to decry that satisfaction." (Helen Plotz, "The Rising Generation of Readers," NY TIMES MAGAZINE, August 5, 1956, p. 44)

A SURVEY OF LEISURE TIME READING OF ADOLESCENTS

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There have been dozens of surveys and studies of adolescent reading and interests in the last decade. One reason is that by its very nature adolescence is a time when tastes, ideas, opinions, and reading interests change very rapidly and what is "in" today is sure to be obsolete tomorrow.

This survey represents still another attempt to keep abreast of adolescent reading tastes and to ascertain what young people read when they are free to select whatever they wish. To conduct this survey, the English department chairmen of nine high schools and ten junior high schools were sent letters in October 1974 asking for the cooperation of their English teachers in polling students regarding their leisure time reading choices. Each teacher requested students to write down the name of one book they had read as leisure reading during the past school year. Schools represented a fairly broad spectrum of the population with students coming from a number of different backgrounds. Most ethnic groups were represented, and students came from homes ranging across the economic scale. Free response was used rather than the more rigidly delineated checksheet of specific titles to find what books were currently popular and at what grade levels. A checksheet would have been too limiting and would have precluded an unbiased survey of what adolescents really read on their own time.

The 11,197 responses, grades 7 through 12, were received (1,888 7th grade; 1,996 8th grade; 3,409 9th grade; 1,938 10th grade; 486 11th grade; 1,480 12th grade). The smaller number of responses from grades 11 and 12 may, perhaps, be explained by the fact that English is not required of all students every semester in these two upper years of high school in this school district. In addition, the very small number representing grade 11 may also be because many students complete their eleventh grade English requirement in summer school and would not have been included in this survey.

One of the hypotheses with which this study began was that there would be a great diversity of titles, and the results more than support this hypothesis. The results of this survey support those obtained on a smaller scale by William T. Ojala (ARIZONA ENGLISH BULLETIN, April 1972). Although no attempt was made to differentiate responses by sex, results show that certain books are widely read by many students at the same time revealing the tremendous diversity of titles and tastes within the group. There were 4,923 separate specific titles reported. In the interests of conserving space, I have omitted from the tabulations any books which did not receive at least ten listings. As can easily be seen from the tables that conclude this article, students' tastes run the gamut from the adolescent novel to the mature, well-written piece of serious literature. The popular adult "shocker" leads the list at all grade levels, hardly a surprising discovery. Not only does that indicate students want to be "in" and read what everyone else is reading, but it reinforces the view that media have a tremendous influence on the reading habits of our youth. The most widely read book in this survey was THE EXORCIST, a book widely advertised by its publishers and later by the motion picture industry. This finding is supported by Faye Louise Grindstaff's unpublished study conducted in 1975 who found in her survey of reading choices of 176 students, ages 12-16, the most popular book was JAWS, a book enjoying the same media exposure in 1975 THE EXORCIST had in 1974.

One of the most interesting findings of my survey was proof that electronic media are great influences in the bending of student reading tastes. The 50 Most Popular Books (see Table A) include 35 books also released in filmed or television versions. In some cases (PAPER MOON and THE STING, for example), the filmed version came first, followed by a print version. One can only speculate as to whether the students had actually read the book, or whether it was listed because they had seen the movie or heard the title in an advertisement for the film. Some students likely first saw the movie and were then led to the book as a way of reliving an enjoyable experience. A major conclusion of this study must be to recognize the power of media on adolescent reading habits. Teachers should recognize this trend and seek ways to use it for classroom advantage to promote verbal literacy and media literacy as well.

Although the popular adult "shocker" leads the list of most popular books when we are considering single titles, the category of books that is the most popular with adolescents is that which concerns itself with mental disorders, incurable illnesses, and death. A total of 604 listings were given for this category followed closely by 487 listings for books considering drug-related problems. It is, of course, natural that students should be attracted to the kinds of experiences which these books portray, for they represent the unknown and sometimes frightening aspects of life about which adolescents ponder. The fact that there are almost as many listings (516) from students concerned with social, moral, or ethical issues as there were for these two categories suggests that humanistic concerns remain important to adolescents.

Another interesting and heartening finding of the survey was the small number of "I don't read" and "I hate books" responses. Of the 11,197 responses, only 60 students listed "I don't read" or something similar. Perhaps, most students do read something during a given year, or it may mean that because the survey was conducted in a classroom students felt they had to name a book. One can only speculate, but I choose to be an optimist and prefer to think that students are reading more than we believed.

While this survey did not produce any startling new information regarding leisure time reading habits, it did reaffirm conclusions previously reached. These are some conclusions and implications of this study:

(1) Students at every grade level are reading adult books.
(2) Some books are read only at the junior high school level while others are limited to the upper high school grades.
(3) Teachers must read widely in both popular adult books and books written for adolescents. They must seek out books with wide appeal for students.
(4) Teachers must be acquainted with the relationship between the electronic media, the mass media, and books their students are reading.
(5) The tremendous diversity of titles mentioned in this survey suggests that many different types of students read many different types of books (most titles received less than ten listings of the 4,923 separate titles submitted). Teachers need to be aware of this wide diversity and make provision for it.
(6) Every English department should make a survey of its students every semester. Given the rapid changes in book popularity, teachers need to keep themselves alert to what the students are reading when they don't have to read.

Most children begin life loving good stories, exciting stories, stories that engage their sympathy, empathy, and active attention. They still do when they become adolescents--as witness the popularity of the filmed versions of books--but the love of reading is easy to kill and many students find books selected for them by their English classes bewilder, bemuse, and befuddle them so they easily grow to hate reading. While stimulating literary taste is certainly part of an English teacher's job, there first has to be an appetite to stimulate. Teachers who keep themselves informed not only about books the students ought to read, but about those the students like to read will be doing much to stimulate and improve that literary appetite.

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TABLE A: 50 MOST POPULAR BOOKS, GRADES 7-12

(*Indicates a title that has been also produced into a motion picture or a television production)

Responses	
531	Blatty's *THE EXORCIST
386	*GO ASK ALICE
197	Hinton's THE OUTSIDERS
157	Schrieber's *SYBIL
156	Blinn's *BRIAN'S SONG
150	Puzo's *THE GODFATHER
132	Klein's *SUNSHINE
123	Tolkein's THE HOBBIT
101	Hinton's THAT WAS THEN, THIS IS NOW
94	Neufeld's *LISA, BRIGHT AND DARK
80	Bach's *JONATHAN LIVINGSTON SEAGULL
76	Zindel's MY DARLING, MY HAMBURGER
73	Charriere's *PAPILLION
71	Mitchell's *GONE WITH THE WIND
67	Mysteries (various titles; does not include NANCY DREW mysteries)
63	O'Dell's *ISLAND OF THE BLUE DOLPHINS
60	Lee's *TO KILL A MOCKINGBIRD
58	Gallico's *POSEIDON ADVENTURE
57	Salinger's CATCHER IN THE RYE
57	Raucher's *SUMMER OF '42
57	Armstrong's *SOUNDER
55	Steinbeck's *OF MICE AND MEN
55	Segal's *LOVE STORY
54	*DIARY OF ANNE FRANK
49	Wambaugh's *NEW CENTURIONS
49	Fitzgerald's *GREAT GATSBY
47	Christina's *BILLY JACK
45	Hooker's *M*A*S*H
44	Head's *MR. AND MRS. BO JO JONES
43	Dahl's *CHARLIE AND THE CHOCOLATE FACTORY
42	Graham's *DOVE
42	Adamson's *BORN FREE
39	Steinbeck's THE PEARL
39	Golding's *LORD OF THE FLIES
39	London's *CALL OF THE WILD
38	Maas' *SERPICO
36	Morris' BRIAN PICCOLO: A SHORT SEASON
33	Orwell's *1984
33	Zindel's THE PIGMAN
33	Brown's *PAPER MOON
31	Tolkein's LORD OF THE RINGS
31	Benchley's *JAWS
31	Ward's *THE STING
30	Bradbury's MARTIAN CHRONICLES
29	Sayers' I AM THIRD
29	Huxley's BRAVE NEW WORLD
28	Gipson's *OLD YELLER
28	Tryon's *THE OTHER
28	Garfield's FOLLOW MY LEADER
28	Griffin's *BLACK LIXE ME

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TABLE B: MOST POPULAR BOOKS, GRADE 7

Responses	
72	GO ASK ALICE
60	THE EXORCIST
26	BRIAN'S SONG
23	ISLAND OF THE BLUE DOLPHINS
22	THE GODFATHER
21	Mystery Stories
20	SYBIL
20	SUNSHINE
18	JONATHAN LIVINGSTON SEAGULL
17	DIARY OF ANNE FRANK
17	FOLLOW MY LEADER
16	THE HOBBIT
15	THE OUTSIDERS
15	BORN FREE

Other books mentioned in descending order of responses: CHARLIE AND THE CHOCOLATE FACTORY (14); CHARLOTTE'S WEB (14); NANCY DREW Stories (12); LOVE STORY (11); OLD YELLER (11); PHANTOM TOLLBOOTH (11); BLACK STALLION (10); BILLY JACK (10); ARE YOU THERE, GOD? IT'S ME, MARGARET (10); POSEIDON ADVENTURE (10); THAT WAS THEN, THIS IS NOW (10)

DON'T READ: HATE BOOKS (15)

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TABLE C: MOST POPULAR BOOKS, GRADE 8

Responses	
120	THE EXORCIST
104	GO ASK ALICE
67	THE OUTSIDERS
38	MY DARLING, MY HAMBURGER
37	LISA, BRIGHT AND DARK
33	SUNSHINE
32	BRIAN'S SONG
24	THE HOBBIT
24	THAT WAS THEN, THIS IS NOW
21	SYBIL
21	THE GODFATHER
20	LOVE STORY
17	PAPILLION
17	Mysteries
15	VIVA CHICANO

Other books mentioned in descending order of responses: JONATHAN LIVINGSTON SEAGULL (13); DIARY OF ANNE FRANK (13); SOUNDER (12); BILLY JACK (12); M*A*S*H (12); ISLAND OF THE BLUE DOLPHINS (11); POSEIDON ADVENTURE (11); MR. AND MRS. BO JO JONES (10); CALL OF THE WILD (10); THE PEARL (10)

DON'T READ: HATE BOOKS (12)

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TABLE D: MOST POPULAR BOOKS, GRADE 9

Responses	
130	THE EXORCIST
93	GO ASK ALICE
73	BRIAN'S SONG
67	THE OUTSIDERS

67	SYBIL
44	SUNSHINE
42	THAT WAS THEN, THIS IS NOW
37	LISA, BRIGHT AND DARK
33	THE GODFATHER
32	THE HOBBIT
32	JONATHAN LIVINGSTON SEAGULL
28	GONE WITH THE WIND
26	DOVE
24	SOUNDER
23	POSEIDON ADVENTURE
23	TO KILL A MOCKINGBIRD
22	MY DARLING, MY HAMBURGER
22	Mysteries
21	M*A*S*H
18	DIARY OF ANNE FRANK
17	SUMMER OF '42
17	CALL OF THE WILD
16	BILLY JACK
15	I AM THIRD
15	BORN FREE
15	PAPER MOON
15	MR. AND MRS. BO JO JONES

Other books mentioned in descending order of responses: BATTLE FOR THE PLANET OF THE APES (14); BRIAN PICCOLO: A SHORT SEASON (14); PAPILLION (14); THE OTHER (13); SERPICO (13); ANIMAL FARM (12); THE STING (12); MARTIAN CHRONICLES (12); THE PIGMAN (12); NEW CENTURIONS (12); JAWS (11); SWISS FAMILY ROBINSON (11); LORD OF THE RINGS (11); 20,000 LEAGUES UNDER THE SEA (11); UP THE DOWN STAIRCASE (11); AIRPORT (10); BLACK LIKE ME (10); INCREDIBLE JOURNEY (10); OLD MAN AND THE SEA (10); PHANTOM TOLLBOOTH (10); ROSEMARY'S BABY (10)

DON'T READ: HATE BOOKS (8)

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TABLE E: MOST POPULAR BOOKS, GRADE 10

Responses	
116	THE EXORCIST
79	GO ASK ALICE
36	THE GODFATHER
30	THE OUTSIDERS
24	THE HOBBIT
23	SYBIL
22	GONE WITH THE WIND
20	TO KILL A MOCKINGBIRD
19	CATCHER IN THE RYE
18	SUMMER OF '42
17	BRIAN'S SONG
16	SUNSHINE
16	PAPILLION
16	LOVE STORY
15	THAT WAS THEN, THIS IS NOW
15	GREAT GATSBY
15	BRAVE NEW WORLD

Other books mentioned in descending order of responses: OF MICE AND MEN (14); BLESS THE BEASTS AND CHILDREN (14); NEW CENTURIONS (13); LORD OF THE FLIES (11); DOVE (11); LORD OF THE RINGS (11); BRIAN PICCOLO: A SHORT SEASON (10); CHARIOTS OF THE GODS (10); FLOWERS FOR ALGERNON (10); THE PEARL (10)

DON'T READ: HATE BOOKS (10)

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TABLE F: MOST POPULAR BOOKS, GRADE 11

Responses	
21	THE EXORCIST
16	GO ASK ALICE
12	THE GODFATHER
11	SYBIL

DON'T READ: HATE BOOKS (5)

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TABLE G: MOST POPULAR BOOKS, GRADE 12

Responses	
84	THE EXORCIST
26	THE GODFATHER
22	GO ASK ALICE
22	GREAT GATSBY
21	CATCHER IN THE RYE
20	1984
18	THE HOBBIT
15	SYBIL
15	NEW CENTURIONS
15	GONE WITH THE WIND

Other books mentioned in descending order of responses: PAPILLION (14); LORD OF THE FLIES (13); OF MICE AND MEN (13); ONCE IS NOT ENOUGH (13); SUNSHINE (13); GRAPES OF WRATH (12); BRAVE NEW WORLD (11); JONATHAN LIVINGSTON SEAGULL (10); TO KILL A MOCKINGBIRD (10); THE OUTSIDERS (10); SUMMER OF '42 (10)

DON'T READ: HATE BOOKS (10)

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TABLE H: CATEGORIES OF THE 50 MOST POPULAR BOOKS

Category & Title	Grades 7	8	9	10	11	12	Total
Popular Adult Shocker							
THE EXORCIST	60	120	130	116	21	84	531
JAWS	6	2	11	8	0	4	31
THE OTHER	2	1	14	3	1	7	28
Adventure							
CALL OF THE WILD	6	10	17	4	1	1	39
DOVE	2	0	26	11	1	2	42
POSEIDON ADVENTURE	10	11	23	9	2	3	58
Animal							
BORN FREE	15	7	15	4	0	1	42
OLD YELLER	11	8	6	3	0	0	28
FOLLOW MY LEADER	17	4	6	0	1	0	28
Comedy							
M*A*S*H	2	12	21	6	2	2	45
Crime and Cops							
THE GODFATHER	22	21	33	36	12	26	150
NEW CENTURIONS	1	2	12	13	3	15	49
PAPILLION	6	17	14	16	6	14	73
SERPICO	3	7	13	9	0	6	38
THE STING	6	1	13	3	3	5	31
Disorders, Illnesses & Death							
BRIAN'S SONG	26	32	73	17	4	4	156
BRIAN PICCOLO: A SHORT SEASON	5	4	14	10	0	3	36

I AM THIRD	3	3	15	6	1	1	29
LISA, BRIGHT AND DARK	7	37	37	8	1	4	94
SUNSHINE	20	33	44	16	6	13	132
SYBIL	20	21	67	23	11	15	157
Drug Problems							
GO ASK ALICE	72	104	93	79	16	22	386
THAT WAS THEN, THIS IS NOW	10	24	42	15	7	3	101
Fantasy							
CHARLIE AND THE CHOCOLATE FACTORY	15	10	16	2	0	0	43
THE HOBBIT	16	24	32	24	9	18	123
LORD OF THE RINGS	2	1	10	11	2	5	31
Gangs							
THE OUTSIDERS	15	67	67	30	8	10	197
Mysteries							
Various titles	21	17	22	6	0	1	67
Romance							
GONE WITH THE WIND	0	2	28	22	4	15	71
LOVE STORY	11	20	0	16	5	3	55
Science Fiction							
MARTIAN CHRONICLES	3	3	12	5	3	4	30
Social, Moral, Ethical and Philosophical Issues							
BILLY JACK	10	12	16	6	2	1	47
BLACK LIKE ME	2	1	10	4	4	7	28
BRAVE NEW WORLD	1	1	0	15	1	11	29
GREAT GATSBY	0	1	8	15	3	22	49
JONATHAN LIVINGSTON SEAGULL	18	13	32	7	0	10	80
LORD OF THE FLIES	1	8	6	11	0	13	39
1984	0	2	5	4	2	20	33
OF MICE AND MEN	2	5	7	16	3	22	55
THE PEARL	1	10	9	10	2	7	39
SOUNDER	14	13	24	5	1	0	57
TO KILL A MOCKINGBIRD	2	1	23	20	4	10	60
Teenage Life and Problems							
CATCHER IN THE RYE	2	3	3	19	9	21	57
THE PIGMAN	6	7	12	6	0	2	33
SUMMER OF '42	2	8	17	18	2	10	57
Unusual Life Experiences							
DIARY OF ANNE FRANK	17	13	18	1	1	4	54
ISLAND OF THE BLUE DOLPHINS	23	11	23	1	2	3	63
PAPER MOON	6	1	15	8	0	3	33
Unwanted Pregnancy							
MY DARLING, MY HAMBURGER	0	38	22	5	5	6	76
MR. AND MRS. BO JO JONES	7	10	15	4	6	2	44

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TABLE I: GRADE LEVEL DISTRIBUTION OF BOOKS SELECTED FOR LEISURE TIME READING BY 10 OR MORE RESPONDENTS

Titles	Grades						Total
	7	8	9	10	11	12	
ACID NIGHTMARE	2	9	6	2	6	3	28
AIRPORT	5	6	10	3	0	6	30
ALIVE	0	4	4	5	0	2	15
ALL CREATURES GREAT AND SMALL	3	2	1	7	0	1	13
ALWAYS ON THE RUN	3	0	3	1	0	3	10
AMERICAN GRAFFITI	9	4	8	3	3	0	27

ANDROMEDA STRAIN	2	1	4	5	3	2	17
AND THEN THERE WERE NONE	1	3	5	2	0	0	11
ANIMAL FARM	3	6	13	5	0	7	34
ARE YOU THERE, GOD? IT'S ME, MARGARET	10	3	7	0	0	0	20
AARON, HENRY (Henry Aaron)	7	1	1	0	0	1	10
BALL FOUR	0	1	2	8	0	5	16
BATTLE FOR THE PLANET OF THE APES	3	1	14	4	0	0	22
BILLY JACK	10	12	16	6	2	1	47
BLACK LIKE ME	2	1	10	4	4	7	28
BLACK STALLION	10	4	1	1	0	0	16
BLESS THE BEASTS AND CHILDREN	0	2	3	14	1	5	25
BLUE KNIGHT	3	3	2	8	2	7	25
MR. AND MRS. BO JO JONES	7	10	15	4	6	2	44
BORN FREE	15	7	15	4	0	1	42
BRAVE NEW WORLD	1	1	0	15	1	11	29
BREAKFAST OF CHAMPIONS	0	3	0	2	0	5	10
BRIAN PICCOLO: A SHORT SEASON	5	4	14	10	0	3	36
BRIAN'S SONG	26	32	73	17	4	4	156
CALL OF THE WILD	6	10	17	4	1	1	39
CATCH-22	0	0	3	3	1	4	11
CATCHER IN THE RYE	2	3	3	19	9	21	57
THE CAY	3	2	5	0	0	0	10
CHARIOTS OF THE GODS	0	3	5	10	3	2	23
CHARLIE AND THE CHOCOLATE FACTORY	15	10	16	2	0	0	43
CHARLIE AND THE GLASS ELEVATOR	4	4	7	0	0	0	15
CHARLOTTE'S WEB	14	5	8	0	0	0	27
CHRISTY	1	1	6	3	1	3	15
COFFEE, TEA OR ME	0	0	6	3	1	1	11
THE CONTENDER	1	0	6	5	0	0	12
COSSELL	1	1	2	1	6	0	11
CROSS AND THE SWITCHBLADE	2	1	3	2	1	2	11
DAY OF THE DOLPHIN	1	2	4	2	1	0	10
DAY OF THE JACKAL	1	1	6	3	1	4	16
DEATH BE NOT PROUD	1	2	2	4	1	1	12
DEATHWATCH	5	2	8	0	0	1	16
DELIVERANCE	0	3	3	4	0	2	12
DIARY OF ANNE FRANK	17	13	18	1	1	4	54
DOVE	2	0	26	11	1	2	42
DRACULA	2	7	3	2	3	1	18
DUNE	0	0	5	4	2	4	15
DURANGO STREET	4	1	8	2	2	1	18
ESCAPE FROM WARSAW	2	7	2	1	1	0	13
EXODUS	0	0	0	3	2	6	11
EXORCIST	60	120	130	116	21	84	531
FAIL SAFE	1	2	1	6	1	3	14
FELLOWSHIP OF THE RING	1	1	3	5	0	3	13
FIFTEEN	3	5	2	1	0	0	11
FLOWERS FOR ALGERNON	1	7	6	10	0	3	27
FOLLOW MY LEADER	17	4	6	0	1	0	28
FUTURE SHOCK	0	1	1	1	2	5	10
GO ASK ALICE	72	104	93	79	16	22	386
THE GODFATHER	22	21	33	36	12	26	150
GONE WITH THE WIND	0	2	28	22	4	15	71
THE GRADUATE	0	4	4	2	1	0	11
GRAPES OF WRATH	0	0	0	7	1	12	20
GREAT EXPECTATIONS	1	1	1	5	1	2	11

GREAT GATSBY	0	1	8	15	3	22	49
GUINNESS BOOK OF WORLD RECORDS	5	3	6	2	0	4	20
HAPPY HOOKER	2	2	9	6	1	8	28
HARDY BOYS Series	6	5	3	0	0	1	15
HARRIET THE SPY	3	3	3	1	0	0	10
HARVEST HOME	3	3	3	1	0	0	10
HAWAII	0	2	8	3	1	2	16
THE HOBBIT	16	24	32	24	9	18	123
HUCKLEBERRY FINN	0	2	7	2	1	6	18
ISLAND OF THE BLUE DOLPHINS	23	11	23	1	2	3	63
I AM THIRD	3	3	15	6	1	1	29
ILLUSTRATED MAN	2	3	6	6	1	8	26
INCREDIBLE JOURNEY	6	8	10	2	0	0	26
I NEVER PROMISED YOU A ROSE GARDEN	1	1	6	4	0	2	14
JAWS	6	2	11	8	0	4	31
JEREMY	0	2	7	2	0	0	11
JOHNNY GOT HIS GUN	0	8	7	3	0	7	25
JONATHAN LIVINGSTON SEAGULL	18	13	32	7	0	10	80
JOY IN THE MORNING	0	5	8	3	1	1	18
THE JUNGLE	0	2	6	3	1	2	14
KAREN	4	0	1	6	0	0	11
HELEN KELLER	6	2	4	1	0	0	13
LASSIE COME HOME	2	3	3	0	0	3	11
LIGHT A SINGLE CANDLE	6	3	2	0	0	0	11
LISA, BRIGHT AND DARK	7	37	37	8	1	4	94
LITTLE HOUSE ON THE PRAIRIE	6	5	3	0	0	0	14
LITTLE WOMEN	6	6	7	0	0	0	19
LIVING FREE	1	1	7	1	0	0	10
LORD OF THE FLIES	1	8	6	11	0	13	39
LORD OF THE RINGS	2	1	10	11	2	5	31
LOVE BUG	8	1	5	0	0	0	14
LOVE STORY	11	20	0	16	5	3	55
MARTIAN CHRONICLES	3	3	12	5	3	4	30
M*A*S*H	2	12	21	6	2	2	45
Motorcycle Books (various titles)	12	7	4	2	0	0	25
MRS. MIKE	2	3	7	4	0	1	17
MY DARLING, MY HAMBURGER	0	38	22	5	5	6	76
MY SIDE OF THE MOUNTAIN	3	3	6	0	0	0	12
Mysteries (various titles)	21	17	22	6	0	0	67
NANCY DREW Series	12	1	3	1	1	0	18
NEW CENTURIONS	1	2	12	13	3	15	49
1984	0	2	5	4	2	20	33
ODESSA FILE	0	3	6	4	0	4	17
OF MICE AND MEN	2	5	7	16	3	22	55
OLD MAN AND THE SEA	0	5	10	3	0	2	20
OLD YELLER	11	8	6	3	0	0	28
ONCE IS NOT ENOUGH	1	2	4	5	0	13	25
ONE FLEW OVER THE CUCKOO'S NEST	0	0	5	4	0	5	14
ONION FIELD	1	4	3	4	1	6	19
ON THE BEACH	1	2	5	5	1	1	15
THE OTHER	2	1	14	3	1	7	28
THE OUTSIDERS	15	67	67	30	8	10	197
PAPER DOLLS	0	1	3	4	0	6	14
PAPER MOON	6	1	15	8	0	3	33
PAPILLION	6	17	14	16	6	14	73
PATCH OF BLUE	1	5	0	4	0	2	12

THE PEARL	1	10	9	10	2	7	39
THE PIGMAN	6	7	12	6	0	2	33
PHANTOM TOLLBOOTH	11	1	10	0	0	0	22
PHOEBE	1	3	7	2	1	1	15
PLANET OF THE APES	3	6	7	5	0	2	23
POSEIDON ADVENTURE	10	11	23	9	2	3	58
P.S. YOU'RE NOT LISTENING	3	2	3	2	0	0	10
RAFT	3	0	8	2	2	1	16
RASCAL	6	2	1	0	0	1	10
REBECCA	1	0	2	3	2	8	16
RED PONY	3	5	4	0	0	4	16
ROSEMARY'S BABY	3	9	10	0	0	2	24
RUN, BABY, RUN	2	2	6	4	2	4	20
RUN AWAY ROBOT	2	2	6	0	1	0	11
SERPICO	3	7	13	9	0	6	38
SEVENTEENTH SUMMER	1	8	4	5	0	2	20
SLAUGHTERHOUSE-FIVE	0	3	0	7	1	5	16
SOMETHING WICKED THIS WAY COMES	1	0	3	1	0	5	10
SOUNDER	14	13	24	5	1	0	57
THE STING	6	1	13	3	3	5	31
STUART LITTLE	5	3	4	0	0	0	12
SUMMER OF '42	2	8	17	18	2	10	57
SUNSHINE	20	33	44	16	6	13	132
SUPER COP	2	7	0	7	0	2	18
SWISS FAMILY ROBINSON	7	2	11	0	0	0	20
SYBIL	20	21	67	23	11	15	157
TERMINAL MAN	0	3	4	2	3	6	18
THAT WAS THEN, THIS IS NOW	10	24	42	15	7	3	101
TIME MACHINE	7	3	5	2	0	0	17
TO KILL A MOCKINGBIRD	2	1	23	20	4	10	60
TOM SAWYER	4	7	6	1	0	1	19
TREASURE ISLAND	2	4	7	1	0	1	15
A TREE GROWS IN BROOKLYN	1	0	4	5	0	1	11
TUNED OUT	2	1	7	3	0	1	14
TWENTY THOUSAND LEAGUES UNDER THE SEA	4	2	11	3	0	0	20
TWO TOWERS	2	1	2	3	0	3	11
UP THE DOWN STAIRCASE	0	3	11	0	0	0	14
VALLEY OF THE DOLLS	4	0	3	5	2	0	14
VIVA CHICANO	1	14	6	2	0	0	23
WAR OF THE WORLDS	4	6	4	2	0	0	16
WELCOME TO THE MONKEY HOUSE	1	1	2	2	0	[illegible]	10
WHEN ALL THE LAUGHTER DIED IN SORROW	2	0	6	3	0	0	11
WHERE THE LILIES BLOOM	3	0	5	0	0	2	10
WHERE THE RED FERN GROWS	8	1	4	3	2	2	20
WHITE FANG	0	7	5	3	0	1	16
WILT CHAMBERLAIN	1	6	2	3	1	4	17
WITCH OF BLACKBIRD POND	4	2	5	0	0	1	12
WRINKLE IN TIME	7	9	6	2	1	1	26
I DON'T READ/ HATE BOOKS/ HATE TO READ/ DON'T READ BOOKS	15	12	8	10	5	10	60

JUST LISTENING: INTERVIEWS WITH SIX ADOLESCENT NOVELISTS: PATRICIA MC KILLIP, ROBERT CORMIER, NORMA KLEIN, RICHARD PECK, S.E. HINTON, JUDY BLUME

Lou Willett Stanek, Marymount Manhattan College, New York City

After reading THE FORGOTTEN BEASTS OF ELD by Patricia Mc Killip, THE CHOCOLATE WAR by Robert Cormier, MOM,THE WOLFMAN AND ME by Norma Klein, THE GHOST BELONGED TO ME by Richard Peck, RUMBLEFISH by S.E. Hinton and FOREVER by Judy Blume, I remembered a wish Holden Caufield had thirty years ago:

> What really knocks me out is a book that when you're all done reading it, you wish the author that wrote it was a terrific friend of yours and you could call him up on the phone whenever you felt like it. (J.D. Salinger's CATCHER IN THE RYE, Boston: Little Brown, 1945)

As most of Holden's thoughts, it still sounded like a good idea. So I called up the six authors. Following is what they said about themselves, their books, their families, their careers and their writing styles.

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PATRICIA MC KILLIP, THE FORGOTTEN BEASTS OF ELD (Avon, 1974)
"Sybel is rebelling against that traditional female heroine who, in the end, did nothing but marry the hero."

THE FORGOTTEN BEASTS OF ELD will carry many adolescents into their dreams and fancies. Those animals know the way. Their first passenger was twenty-two year old Patricia McKillip, but she was doing the driving. Broke, sleeping on the army cot in her sister's bedroom back home, Patricia dreamed of freedom, independence, and her own apartment in San Francisco. She had been writing for pleasure since she was fourteen, but this time she had a mission.

WHEN YOU BEGAN THE STORY, WHAT CAME FIRST?

The colors white, gold, crystal lights, fire, Sybel's hair and eyes, snow and moonlight...Then I knew somewhere on a mountain there was a woman who had animals. It just seemed like a good idea to find out about them.

WAS FINDING OUT ABOUT THEM FUN?

Oh, yes! Nothing is fixed in fantasy. The people and the world aren't real, so finding out what is going to happen next is a pleasure. I like to create a setting and characters, then sit back and see what they are going to do. It's such fun to create a world...design the houses, figure out what they eat, what they wear to bed. After I created that dome room for Sybel, my cot really seemed cramped. I still want that crystal room for my own.

ARE THERE OTHER FEMALE WIZARDS IN THE LITERATURE?

I can't remember one, but when my wizard began to speak, I knew. The challenge is to take the familiar and make it different. Casting about for a hero, I found a heroine. Instead of fighting evil, she created it and then had to fight it. In the end she had to face the evil within herself.

HOW DID YOU LEARN ABOUT SYBEL?

I had to become Sybel to create her. Just as Sybel had to identify with the animals to hold them. The fun is becoming all of those strange things. I also had to become those animals to create them.

There is an interesting parallel between Sybel and me, and I didn't even realize it until I began thinking about something to say in a speech at the NCTE convention.

Sybel's calling is like my talent to write. She couldn't control her animals until she could hear their voices. My character behaved the same way. As I listened to Sybel, I realized her vocabulary was very simple, but decided that was ok because after all it was her voice, not mine, that was important in the book.

Another thing I've recently discovered about Sybel and me is that she is an outgrowth of the restlessness of women in fantasy. I was impatient with females just being the traditional object of the hero's quest. Fantasy characters react to their world when you allow them the privilege. Sybel is rebelling against that tradition of heroines just being married to the hero at the end of the story.

Sybel's quest is the traditional, 'who are you? what are your capabilities?' The depth of her character comes from the attributes of the animals she also finds in herself. In the end she has answered the question, 'who am I ..?' So of course the end is only the beginning.

WHAT DO THE ANIMALS REPRESENT?

The animals still intrigue me. Their voices and characters became so fantastic, but they are all very common animals -- a cat, lion, falcon, swan, etc. I discovered each of the animals had an aspect of Sybel's character. The boar's attribute, for example, is wisdom. That trait Sybel doesn't acquire until the end. But the cat, that witchy, dark character is shrewd and clever rather than wise, as Sybel when she is planning the war. The lion is worldly knowledge. He started out just as the color gold. His name came from the color and finally the attribute showed itself.

I really enjoyed naming the animals. The falcon's name came from those powerful claws. When he said with such fierce pride that he had torn people to pieces, then I knew his name had to be Tore. The black swan, the symbol of beauty and grace, is one of my favorites, but I also liked the gold and green dragon in his cave even though I didn't let him have much to say. Since he is the symbol of power, that seemed appropriate.

The purpose of Blammor and Leralean remained obscure until the end. Then I realized they represented the fearlessness of self knowledge. When Sybel loses this she is almost destroyed. Actually I didn't realize how tightly the story was structured until after it was published. Then I realized the six brothers' characters are also reflected in the animals' attributes, just as Sybel's.

DO YOU HAVE AN ADVICE TO STUDENTS WHO MIGHT WANT TO BECOME PROFESSIONAL WRITERS?

When I was young I read everything--from Nancy Drew and Sue Barton to Dostoevsky and Gore Vidal. Then when I began to write, I learned I had to polish and polish a passage to get it right. I guess, I would say read everything you can get your hands on and when you begin to write, buy a big eraser.

WOULD YOU LIKE TO SEE THE FORGOTTEN BEASTS OF ELD MADE INTO A MOVIE?

Oh, I don't think so. Then it would be one man--the director's--view. Fantasy can't be that static.

(Patricia McKillip also has three children's books in print and will soon publish her second fantasy for young adults. Currently she lives in San Francisco.)

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ROBERT CORMIER, THE CHOCOLATE WAR (Dell, 1974)

"There are a thousand novels right here on Main Street."

A few years ago in Leominster, Massachusetts, a young boy came home from the local Catholic High School carrying two shopping bags of chocolates he had been asked to sell. This boy was an athlete...played football on the school team, made average grades. His parents had decided to pay tuition and send him to a private school because he needed all the help he could get.

When his father saw those shopping bags, he "hit the roof." This man, normally a quiet gentle man, started to write a check for the chocolates, but he was too disturbed. "Do you want to sell that candy?" he asked his son. The son replied that it was the LAST thing he wanted to do. After a discussion the father promised that if the boy returned the chocolates to the school, he would write a letter supporting his son's decision. They agreed.

The father drove the boy to school the next day, and as he walked toward the door with his shopping bags, the man was suddenly apprehensive...asking himself what he had let the boy in for...was he too young to handle it? Instead of driving on to his job at the newspaper office he sat and thought...what if there were a corrupt brother in there...?

What did happen was not dramatic at all. The boy turned in the candy, the brothers said, "fine" and the boy went to football practice rather than ringing door bells selling chocolates.

But the boy's father was Robert Cormier and he couldn't stop thinking, "What if..." He had already published three adult novels and several short stories and never considered writing a young adult book. He didn't this time. His character just happened to be a young boy. He had trouble with that character who was later to become Jerry in THE CHOCOLATE WAR. He wouldn't come alive, but another character was taking form in Cormier's imagination and he was a firecracker. This character started out as the prototype of practical joker, a type Robert Cormier had never liked very much. Then he got the idea for the classroom scene when the furniture all fell apart. Starting from there he went back and filled in. Archie was elevated from the practical joker to another level, and the book was underway.

The author told his agent and editor that he was working on this idea, and he completed one third of it, but then he began to have doubts. Who was going to want to read a book about a kid who played football and wouldn't sell candy for the school? For three years, much as Mark Twain had done earlier with HUCK FINN, THE CHOCOLATE WAR was pushed aside. His agent had liked the idea and asked him to revive it, thinking this time in terms of a young adult audience. Cormier wasn't comfortable with narrowing his audience and agreed to start again, but writing it just as he would any novel. The entire Cormier family became involved, especially a sixteen year old daughter and the eighteen year old son who hadn't sold the chocolates. They gave advise about language..."Dad, a guy doesn't call a girl a broad anymore."

When it was finished, Robert Cormier held a family council. Explaining to his children that the end of the writing was the reward, he offered to put THE CHOCOLATE WAR on the shelf if they thought they might be embarrassed by it...especially Peter whose experience with the school chocolates directly involved him. They voted to publish it as it was making no changes that would destroy the integrity. Random House published it in 1974.

THE CHOCOLATE WAR battles have been waged more fiercely in New York, Chicago and far away places than in Leominster, Massachusetts. A few of Peter's friends said, "If you are Jerry, then I must be the Goober"...or "Does your dad know 'so and so', he reminds me of Obie." But the reaction was minor and certainly not outrage. In fact, a year later when I went to interview Robert Cormier, I couldn't find anyone who had read it. The teenage girls serving coffee in the shop across from the newspaper office tried to help. If I could wait until two o'clock there was a busboy who had read the book...he would suggest however that I read that one about Peter Proud...now there was a book. The couple who ran the general store next door to the newspaper office knew Mr. Cormier..."fine man"..."quiet." The woman knew he had written something...had been meaning to get a copy. She wrote down the title.

When I went on up to Robert Cormier's office, he seemed surprised that I had come all the way from New York to talk to him, and he was glad there was going to be a Teacher's Guide. The local library had bought a dozen copies, and the book had sold 250 copies in hardback at the local bookstore, making it a best seller in Fitchburg, but he thought most of them were purchased by family, friends and friends of his four children. There were 36,000 people in Leominster and 38,000 in the adjoining town, Fitchburg...not reading towns. He had heard a rumor that it might be taught next fall in a Fitchburg high school class.

WHY DID YOU CHOOSE TO TELL THE STORY IN THIRD PERSON, RATHER THAN FROM JERRY'S VIEWPOINT?

The material dictated that. When I started I had Jerry who I knew would be the fall guy, and Archie--the practical joker. I thought Archie and Jerry would have to have a confrontation and Jerry would have to lose. As it began to take shape, there were just too many characters to be seen from one point of view. Archie became more than the practical joker, so then Emile Janza crept into the plot, and I became intrigued with Obie...I tried something I hadn't done before. I saw it as a screenplay with scenes shifting rapidly. That seemed to call for shifting viewpoint...I even changed in the middle of paragraphs.

THERE ARE MANY CHARACTERS, BUT NOT MANY ADULTS. SOME OF YOUR CRITICS HAVE OBJECTED TO YOUR LEAVING OUT ALL FAMILY EXCEPT JERRY'S FATHER. WAS THAT INTENTIONAL?

I wanted a forward thrust...knew I was sacrificing character development to keep the action going, but decided the action rather than background information would have to develop the character. For example, I should have liked to do more for Obie. Poor guy, he wanted to be an athlete, wanted to have something to be proud of at home, but instead all he had was the gang.

WERE YOU MORE INTRIGUED WITH OBIE THAN JERRY?

As I said, I had trouble bringing Jerry to life. One of the earlier editors who saw the book wanted me to change the plot and have him win, but I knew that couldn't happen. He wasn't a winner. In the first version, he didn't even get in a good punch. Then I changed it and let him have one real crack at Emile, but of course that backfired on him too because then he had to realize he had sunk to Emile's level.

DID YOU MAKE ANY OTHER DRAMATIC CHANGES IN THE REVISED VERSION?

Fabio Coen, my editor at Random House made some suggestions that added strength and shored it up a bit. For example, I had over dramatized Brother Leon's appearance at the fight. I showed him draped in a cloak...Caesar fashion, I'm afraid. We toned that down some.

YOU TALK ABOUT YOUR CHARACTERS AS IF THEY WERE REAL PEOPLE. DO THEY BECOME ALIVE AS YOU INVENT THEM?

An author must fall in love with his characters, I think. TAKE ME WHERE THE GOOD TIMES ARE, one of my adult novels, is about a 70 year old man. I finished it; it was ready to go, and then I redid the whole thing. My wife declared that revision happened because I could not bear to say goodbye to that old man. I did really love him. He was in the Poor House, but had worked all his life here in the Leominster comb shops...I did too, when I was young. Sweet Mary from Boston dies and leaves the old guy her legacy--$63. He becomes fascinated with the motorcycle crowd, so takes his $63, breaks out and tries to go with them. He was a wonderful character. Then there's

Gracie in A LITTLE RAW ON MONDAY MORNING, 38 year old widowed factory worker who gets herself pregnant. She got good reviews, but the book came out like a whisper...felt bad about her.

DO BAD REVIEWS UPSET YOU?

They seem to upset my editor more than me. Being ignored would be the worse, I guess. I never have verbalized a defense or answered an attack. The book is the statement. But once at a Random House Christmas party, an employee said to me, 'I love THE CHOCOLATE WAR, but that Archie is atrocious.' I wanted to say you're talking to him...but I am also Jerry, so I didn't.

DO YOU PLAN TO DO ANOTHER YOUNG ADULT NOVEL?

I would still like to do more for Obie, but I haven't really thought about that. I do have a completed manuscript about a young female protagonist who dies. My 18 year old daughter is emotionally involved with that one. She has read it nine times, but Renee my eight year old has read Betty Miles's THE REAL ME nineteen times. As you can see, we are a reading family.

DO YOU HAVE ANY ADVICE FOR YOUNG PEOPLE WHO MIGHT WISH TO MAKE WRITING A CAREER?

I am certainly a living example that they can make it if they work at it. I didn't have any contacts...just kept writing, sending it off and getting it back. I couldn't write description worth anything. Then one day I was working on a short story that later appeared in REDBOOK. I was trying to describe a great big old ornate Victorian house. I wrote 'a great big white birthday cake of a house.' Can't tell you how excited I was...finding metaphors and similes, for me, was like Columbus discovering America...now I use poetic devices quite freely and my weakness has become a strength. For example I wanted to show the sterility of Jerry and his father's relationship. When they were preparing their supper, I said 'the casserole slid into the oven like a mailbox,' I think that suggests it all.

HOW DID IT FINALLY HAPPEN FOR YOU?

Twenty years ago, Ann Barrett--a Houghton Mifflin editor--liked one of my books. She invited me down to Boston and took me to lunch at the Parker House. What a thrill for a young writer. She couldn't convince her house to buy my book, but she did put me in touch with the Curtis Brown Agency who did, so I always remember her.

WHAT ARE YOUR FUTURE PLANS?

Oh, I shall stay here where I was born and have always lived. I write a column for the paper under the pseudo-name John Fitch IV that I enjoy doing very much. The pen name is to protect my family's privacy especially my daughter Renee's. She is our joy...came along late in our lives, and has grown up in that column.

Then he walked to the window, looked down on the street below and said, "There are a thousand novels right here on Main Street."

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NORMA KLEIN, MOM,THE WOLFMAN AND ME (Avon, 1974)

"When I wrote MOM, THE WOLFMAN AND ME, I was utterly unaware of writing a controversial book."

In Norma Klein's book the mothers are iconoclasts--they sleep in blue jeans, have affairs, have children and don't marry. The reader cannot help but want to know if she is the model or the observer of the new life style of women.

ARE YOU WRITING ABOUT YOUR OWN LIFE?

My writing is not autobiographical in the strict sense--usually the plot situations are made up and the characters are only suggested by people I actually know. For instance, in MOM, THE WOLFMAN AND ME I did know a man whose daughter chose to raise her illegitimate daughter by herself. The 'idea' perhaps originated from this situation, but I hardly knew the daughter in real life and had to imagine or compose her out of other people I know. I am writing both about myself as a child and my own two daughters who are now five and eight. When I write about mothers, I am writing both about my own mother and myself as a mother. I think one of the interesting things about having children--and having them definitely was one of the factors that encouraged me to go into writing for them--is seeing bits and pieces of your own childhood come at you from the other direction. You are caught in the middle, remembering the past and yet now seeing it from a new aspect--that of the parent. It often seems to me that I can tell when a particular writer for young people has children. When he or she does, the parent figures tend to be more sympathetic. Perhaps being a parent makes one more aware of the inherent difficulties in the role. I'm disturbed by the fact that in so many books the parents are the villain characters, responsible for everything that goes wrong in the child or adolescent's world--or they are vague sweet shadowy figures, no more real than the 'villains.'

DO YOU HAVE ANY PLANS FOR SEQUELS?

I've thought of writing sequels to some of my books, partly because as a child I enjoyed series books such as the Betsy Tacy books by Maud Hart Lovelace and the Melendy Family by Elizabeth Enright. One novel I'm thinking of writing a sequel to is TAKING SIDES. In it the mother was living in the country with a woman friend. Several people asked me after the book was published if I'd intended them to have a lesbian relationship. Frankly, I don't think I had resolved the issue in my mind and since the children in the book were 12 and 5 it seemed to me possibly they wouldn't be aware of the issue themselves. The sequel I've thought of would take place several years later when Nell, the heroine, would be 17 and beginning to be aware of her own sexuality. At that point I think she and her mother could discuss this more frankly. I see the mother as someone who, though a lesbian at a certain point in her life, is somewhat tentative about it, especially in relationship to her children. The mother's feelings about revealing it would be a part of the story, not just the daughter's reaction.

DO YOU GENERALLY CARRY IDEAS AROUND IN YOUR HEAD FOR A LONG TIME BEFORE THEY BECOME BOOKS?

I do carry situations around in my head, often for several years. It's not always clear to me why a particular group of characters form themselves in one's mind in a particular way, but once they do, it's hard to get rid of them except through writing the story and letting them play out their destiny as it were. Then they leave you alone. But my starting point is usually a situation rather than a character. As a teenager my favorite writers, among others, were Shaw and Oscar Wilde. I like the idea of taking a conventional situation and standing it on its head, as it were. They both have this kind of irony as writers and that appeals to me. For instance, in WOLFMAN you could say I started with the situation of an unwed mother and her daughter, but really I started with the idea of an unwed mother and her daughter who, instead of feeling oppressed and cast down by her role in society, would consider herself privileged. So it was the reversal of the usual that appealed to me. I've just written a teenage novel in which the girl, who isn't a virgin, has to try to seduce the boy who is. I guess the humor in these reversals is what appeals to me.

DO YOU HAVE ANY 'RULES' YOU ADHERE TO WHILE WRITING A BOOK?

When I wrote my first novel, PRATFALLS (it was later included in a group of short stories for adults, LOVE AND OTHER EUPHEMISMS which was published by Putnam in 1972) I started a method which I've stuck to ever since. At that time I'd been writing short stories for 10 years and the idea of tackling something as 'big' as a novel scared me. Also, I'd been studying Russian literature and my idea of a novel was a giant 600 page thing. So I decided I would force myself to type 10 pages a day--I always compose on my typewriter--, 5 days a week until I reached page 300. I've followed that method with all my subsequent books. Each morning I reread everything I've written so far and may make notes in pencil in the margin. Then I retype it and show it to an editor. I've had several books--WOLFMAN, SUNSHINE, GIVE ME ONE GOOD REASON accepted for publication more or less as they existed in this first draft. With others I've had to do revisions of varying magnitude. I'm always willing and interested to revise a novel upon the suggestion of an editor. I don't have any feeling about anything being sacred as it stands.

For me, the advantage of the 10 page a day method is that it enables me to overcome the self doubts which in my case start creeping in almost as soon as I start the first page. All those inner questions, about is this any good?, is the writing good?, is the situation interesting?, why am I a writer?--I see these as a net in which it is horribly easy to become ensnared. So by forcing myself to just go on and at least have a finished manuscript to present to someone, I overcome these doubts. Naturally, I would love to be a person without such doubts, but that doesn't seem very likely.

WHO ARE YOUR FAVORITE WRITERS?

The writers I like best--Jane Austen, Chekhov, Margaret Drabble--all have a simple style, the kind you don't notice, that doesn't obtrude. It enables you to become involved with the characters and their lives rather than to stand back and say, 'What a wonderful sentence.' That kind of writing appeals to me the most. Since I enjoy writing dialogue, I tend to use it pretty often. The issue of third and first person also interests me. In my short story writing years I wrote exclusively in the third person, and basically it still appeals to me because it has a certain detachment. I wrote WOLFMAN in the first person because so many juvenile books seemed to be in the first person. But in doing it I felt I gained a certain freedom. There is a confidential, natural ease to the first person which is appealing, rather like talking to a friend. Since then most of my novels have been in the first person, but I still feel my real love is the third.

HAVE ANY POLITICAL OR CULTURAL EVENTS PARTICULARLY INFLUENCED YOU AS A WRITER?

The political or cultural event which has influenced me most as a person and as a writer has been the women's movement. Possibly it's made me overly sensitive to certain things when I read. Especially with writing for children, I can't put aside the unspoken implications of many books with their slighting attitudes to women or girls. Even if the book is well written, these attitudes disturb me. I think the whole issue of women's lib in relation to writing is a complex one. It isn't simply a matter of writing a book about a little girl who wants to get on the boy's baseball team. Such books often have assumptions which are, to me, ragingly sexist and far transcend the apparent theme. I think it's a matter of looking afresh at attitudes to all female characters in a book, not only to the girls who are the center, but the mothers, the sisters, the aunts. Sometimes you'll read a book where the mother works and you'll think great. But often by the end of the book it will have been made to seem as though the mother's working is some kind of evil which has destroyed the lives of her children. But I'm not only concerned with the female characters we are presenting to our young people in their books. I'm concerned with fathers too. I'd like to see more books in which fathers take an active role in the lives of their children, not just in playing sports with them, but in a more intimate basic way. Today I feel many more fathers are doing this so it's really a matter--as it is with other issues too--of books catching up to life. We are still far behind reality in what we decide to present to children, and this is a pity.

I see lists of recommended books for children and adolescents and often these books are almost exclusively fantasy, fairy tales, folk tales. I think I understand what is behind choices like these. The real world frightens many people today. We are living, perhaps even more than in earlier times, in an era of changing values and many people are afraid to deal with these changes in books. They feel children need and expect fixed values, certainty. I think children are not fooled by false certainty and I think they aren't going to go back to fairy tales either. They need books which confront some of these new things, even if the outcome isn't always the most reassuring. Not that escapist books of any kind don't have a place for children just as they do for adults, but I'd like to see more of the other kind of books.

WHAT MOTIVATED YOU TO BECOME A WRITER?

I chose to become a writer because writing gave me pleasure of a very special kind. Painting was the only other activity which came close, and until I was in my late teens I wasn't sure which field I would go into. I was never sure I could make an actual profession out of it, and started getting a doctorate in Russian so I could teach and, perhaps write on the side. Then, in 1963, when I got married, I decided to write full time. In a rather unliberated way I decided I could rely on being supported by my husband and I should take a chance at doing what I most wanted to do. I found it hard doing two things at once--going to graduate school and writing. Possibly they drew too much on the same energies.

For me writing is probably most akin to acting. That is, when I write I feel I am becoming another person and I have the--to me--exciting sensation of transcending my own identity. When you write, you can be a different age, a different sex. There are virtually no limits to what you can attempt. In 'real life' I was and still am to some extent a fairly shy, repressed person. Through my characters I express things that I wouldn't have the courage to outside of my books. Often I reread my books and am filled with admiration for these outspoken, iconoclastic women. I'm so much more aware in myself of my cringing, insecure side, though at the same time I feel these outspoken characters do stand for a part of me which exists, but doesn't always come to the surface.

HAVE YOU BEEN DISTURBED BY CENSORSHIP PROBLEMS WITH YOUR BOOKS?

When I wrote my first juvenile book MOM,THE WOLFMAN AND ME I was utterly unaware of writing a 'controversial' book. I had grown up on what I now see as a very sheltered environment--liberal politically, open to new ideas, etc. I thought the whole world was like this, or at least even if intellectually I realized it wasn't, I had never met people who thought very differently from me. Now, of course, due to the angry and hostile letters my editors or I have received about some of the things I've tried to put into my children's books, I'm aware how different things are in most of the country. There is a very strong repressive tide. I can't tell how much stronger or less strong it is now than it was a few years ago, but there is no doubt it exists, that it does have an influence on sales of books and so on. I still feel, though, that I have to write the kind of books that interest me, and thus far I've felt that there have been enough people, even if they aren't a majority, who believe in the kind of thing I'm trying to do, who say, in effect, keep it up so that I feel justified in continuing. But it is definitely a problem. It's easy to be forthright on behalf of ideas in general, but when it comes to your own books, you feel much more vulnerable. You always wonder if perhaps the book just isn't good, not that it represents ideas which some people find threatening.

I feel that in fifty years many of the taboos about sexuality which I think do exist now will have vanished. The last to go are the ones involving books for younger children. I think that at this moment teenage books are just beginning to break through some of these taboos. Often my books are called 'books for young adults' but really they are for younger children, more like 8 to 12 year olds. They are foisted on teenagers because if the book has a controversial theme, people will accept it more easily for a teenage audience than for a younger one. An editor, I once heard speak, suggested that libraries should not be separated according to books for children, books for teenagers, books for adults. She felt all books should be mixed together on the same shelves. Possibly this would create some confusion, but I felt her basic idea was sound. When I write a book in which the main character is 11, I don't want that book to be one which only an 11 year old can enjoy. To me it's a book seen through an eleven year old's eyes, but I'd like it to have the complexity and subtly of an adult book. In short, I see my children's books as being about children, not just for children. I know many writers for children say, in effect--I won't write about this because a child won't be interested in it. One example I've been given is: I won't write about adults because children don't want to read about them. I don't know if these restrictions still apply to the same extent. I see most experiences as being ones in which we, adults, children, men and women are all involved and it's this broader interaction which is my concern.

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RICHARD PECK, THE GHOST BELONGED TO ME (The Viking Press, New York, 1975)
"I'm thankful I never had a teacher who encouraged 'self-expression.' The world doesn't want to read your diary; they want to read their own."

Setting off to meet people who write books conjures a multiplicity of possibilities. There is the eccentric fantasy...he'll appear wearing a World War I leather helmet, a tux and red sneakers; kiss my hand and retire to the corner sucking his thumb...the intellectual put down fear...he'll be so esoteric only his Muse could understand...or the star struck entanglement...he'll be so impressive I'll forget my best questions.

Interviewing Richard Peck, I could avoid all those pitfalls. We were born on opposite sides of the same Central Illinois cornfield; I learned to swim in Dreamland Lake; and we both taught English at one time. We naturally started talking about books and kids.

DO YOU THINK YOUNG ADULT BOOKS SHOULD BE INCLUDED IN THE SCHOOL CURRICULUM?

I am still surprised to find books I wrote for pleasure reading now a part of the curriculum. What it says is we are reaching out for a curriculum. When it began it bothered me. I thought kids might be trapped in the present forever, but they read everything, and that is as it should be.

DO YOU TEND TO BE A TRADITIONALIST IN YOUR EDUCATIONAL PHILOSOPHY?

I believe every student should pass an exam in Latin grammar, but that isn't traditional. It never was that way. I also believe kids should pass a reading comprehension exam before they are advanced, but that has never been either. As a teacher I wasn't traditional at all even though my students almost demanded that I be. I wanted them to experiment with writing styles. They wanted to do book reports. Even when they wrote poetry it was post e.e. cummings which by that time was traditional poetry. No, I'm more idealistic than traditional.

MANY CRITICS SEEM TO LIKE YOUR LATEST BOOK, THE GHOST BELONGED TO ME, BEST OF ALL. IS THAT BECAUSE OF THE HUMOROUS SIDE?

Actually, THE GHOST has a very serious theme. A boy is looking for an adult figure on whom to model himself. Although he and the father have a good relationship, the ashen faced father is not enjoying his life which is mostly work and admits it to his son. The son is then released to try on many masks. He finds Uncle Miles, an iconoclast, who is the boy's idea of the perfect adult. This old man still has a love affair going, is a total snob and has time to tell the boy wonderful stories. But I enjoyed dealing with the serious theme in a humorous and a supernatural way.

WHEN YOU WERE YOUNG DID YOU WANT TO BE A WRITER?

No, an architect, but I couldn't do math. After a long time I learned I could build stories where no math was necessary. And I am thankful I never had a teacher who encouraged 'self-expression.' The world doesn't want to read your diary; it wants to read its own. My advice to kids interested in this craft would be to read, observe, go to the library. Before you can write, you must un-center yourself. Today I don't keep notebooks of random observations because you would have to contort the structure of a novel to include them. Virtually all the incidents in a novel have to be created to fit action and characterization. The biggest bore in a novelist's life is the one who steps up at a party and says, 'I could write a novel about my life.' A novelist writes about others' lives.

WHEN YOU'RE WRITING ABOUT THE LIVES OF OTHERS, DO YOU HAVE A FAVORITE KIND OF CHARACTER?

Now I do, but I didn't at first. Be he male or be she female, I'm partial to the self-reliant, semi-loner, standing at the edge of the action--observing it with a keen ironic eye. This character will start living right after the novel finishes--this is true for all of my characters except for Alexander in THE GHOST BELONGS TO ME, who does a lot of living during the novel.

IS THERE A KIND OF CHARACTER YOU WOULD NEVER SPEAK THROUGH?

Oh, yes...I wouldn't be interested in writing from the viewpoint of the 'Boy Most Likely to Succeed' or 'The Most Popular Girl.' I like to write about characters who are on their way to achieving something important, but are only half way there.

WHAT COMES FIRST, PLOT, CHARACTER, OR THEME?

Usually Theme. In DREAMLAND LAKE I wanted to write about what it costs to be a follower. After that, I had to decide whether to deal with boys or girls and after that, how to work up a plot full of action to prove the theme.

WHY DO YOU SO OFTEN WRITE IN FIRST PERSON, SINCE YOU AREN'T A TEENAGER?

First-person diminishes the distance between writer and reader. I want my voice to sound as if the story is a confidence shared between this reader and a best friend. Books are good companions in a lonely world.

HOW DO YOU FOLLOW THE INTERESTS OF SUCH A LARGE READERSHIP?

By reading between the lines of letters they write and by asking, when I meet them, what their favorite TV shows are. Because like it or not, TV is the only experience the entire youthful generation has in common. They have not read the same books and poems, but an absolute majority watched M*A*S*H last night. To watch what they watch and try to see it through their eyes is one way of trying to bridge the generation gap.

WHAT THEME HAS NOT YET BEEN EXPLORED IN YOUNG ADULT FICTION?

We have already defused two formerly taboo words--race and sex, but we haven't begun to explore an even more important subject--class. I mean social class. The social structure of a school, whether it be warring street gangs or fraternities and sororities, makes all young people class-conscious and some of them feel like rejects. More novels that ask adolescents to evaluate the class structure they set up for themselves would be very welcome.

WHAT DO YOU CONSIDER THE MOST IMPORTANT CONTRIBUTION IN THE RESPECT YET MADE IN BOOKS FOR YOUNG ADULTS?

THE CHOCOLATE WAR. It may turn out to be more a book about the young than for the young, but I think it is important because it recognizes that adults--responsible parents and teachers--play a far smaller role in their children's lives than they think.

BACK TO YOUR WORK...DO ANY OF THE TITLES OF YOUR BOOKS HAVE SPECIAL SIGNIFICANCE?

DON'T LOOK AND IT WON'T HURT, my first novel, was finished and I did not have a title. That was frustrating like having a baby and not being able to give it a name. That title finally came from actual conversation in the book. Others, such as DREAMLAND LAKE, have been easier. That is a fictional story taking place in an actual setting. In Decatur, Illinois, my hometown there is a defunct amusement park with a Dreamland Lake in the center. The cover of the novel is from a real photograph. I had the title for REPRESENTING SUPERDOLL five months before I had the plot.

AFTER YOU HAVE CREATED A CHARACTER, DO THEY BECOME REAL PEOPLE FOR YOU? AND DO YOU EVER HAVE ANY DIFFICULTY GETTING THEM TO BEHAVE?

After the characters are established, I can't make them stop talking, and often they talk about things unrelated to the novel. For example, Alexander and Blossom Culp are still talking. I can forsee future adventures for them.

The strangest experience I've ever had was with a scene from SUPERDOLL. The group of girls were sitting in an old Chrysler at a drive-in. They were talking so loud and so fast, I couldn't make the typewriter go fast enough to capture it all. Unfortunately, most of the writing doesn't work that way.

ANY FINAL WORDS FOR SOMEONE WHO WANTS TO WRITE FOR A LIVING?

Prepare for another kind of work--a career that requires deadlines, vocabulary and communicating with strangers. That could be a career in journalism, advertising, teaching...Work hard at that career and leave your writing until later when you have found out that no one is unique, not even a writer.

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S. E. HINTON, RUMBLEFISH (Delacorte Press, New York, 1975)
"Even though heroes are out of fashion, I liked the idea of creating one."

S. E. Hinton wrote THE OUTSIDERS when she was sixteen years old, and adolescent literature will never be quite the same. The success of a book about gangs, violence and "teenage have-nots" gave courage or motivation to a herd of writers to take on a host of previously taboo subjects. Few of them drew the real outsiders in, as Hinton did. Boys read THE OUTSIDERS as well as girls, most of them more than once, and the majority vowed to write something just like it.

Suzy Hinton is getting on and so is her canon. She is 23 and her third novel, RUMBLEFISH, a story of brothers who only look alike, has recently been published. Talking to her about her characters is like talking to her about her family. Maybe that is one of the keys to her success.

ARE YOUR CHARACTERS DRAWN FROM ACTUAL PEOPLE YOU'VE KNOWN?

Many of my characters are loosely based on people I've known. For example the real boy like Dallas Winston was shot and killed by the police for having stolen a car. I knew a girl like Cherry Vance, but my friend didn't have guts. But in all my characters there is always some aspect of myself. Ponyboy is the way I felt at 14. I read a lot and was very introspective. I'm not sure he is my favorite character, but he sure is the kid's pick. Since they have liked for him to reappear in THAT WAS THEN, THIS IS NOW I might bring him back again. I've been thinking about having him be a high school teacher in one of my next ones. That is what I think he would like to be.

Mark (THAT WAS THEN, THIS IS NOW) is basically a bad person, but the kids don't think so. I was feeling bad about THE OUTSIDERS having been too 'messagie' so I wanted to be real subtle. I was so subtle my readers missed the point that he was only out for himself.

Bryon was a different story. That was the only time I really was at sea with my narrator. He just grew as the plot unfolded. Bryon wasn't bad, and it wasn't that squealing was so bad. But he knew Mark would never have a chance to change if he turned him in, and he did it anyway. That was bad. He knew it. That was why he was so apathetic in the end; he knew what he had done. He couldn't act because he had taken away Mark's ability to do so.

Motorcycle Boy is my most ambitious character so far. I saw his picture in LIFE magazine just as it says in the book. He was leaning up against an ole beat up bike and the photograph looked like a mood painting. First I wrote a short story called 'Rumble Fish' and the novel was based on it.

I DIDN'T THINK RUSTY JAMES COULD EVER BE LIKE MOTORCYCLE BOY, BUT IN THE END HE SEEMS TO THINK HE IS.

You're right. Rusty James could never really be like Motorcycle Boy, but he had identified with him so strongly that when he was hit on the head, he momentarily could see from Motorcycle Boy's viewpoint.

WHERE DO THE UNUSUAL CHARACTER NAMES COME FR

I like unusual names, and I once really did know a boy named Soda, but I named the latest character Motorcycle Boy because I wanted him to have a title not just a name. Even though heroes are out of fashion, I liked the idea of creating one.

I'VE READ THAT YOU WROTE THE OUTSIDERS AFTER A FRIEND WAS UNFAIRLY BEATEN. WAS IT THAT INCIDENT OR DID YOU ALWAYS WANT TO BE A WRITER?

Oh, I always wanted to be a writer and I couldn't stop now even if I made a 'bundle.' When I'm not writing I lose my confidence, begin to think I can't. Before I began RUMBLEFISH it even affected my horseback riding. My horse was always running away with me and my trainer was yelling at me.

AFTER THE OUTSIDERS YOU'VE OFTEN SAID YOU HAD A BAD WRITER'S BLOCK. WAS IT BECAUSE SO MANY PEOPLE YOU THOUGHT WERE FRIENDS WEREN'T OR WAS IT ANOTHER KIND OF PRESSURE?

It wasn't the friends. That just sorted them out. But the pressure came from every direction. Everybody asked me what I was going to do next and watched me anxiously. Consequently, I couldn't do anything. Everyone had such high expectations.

DO YOU THINK FAMILY POSITION AFFECTS PERSONALITY, CHARACTER AND ACHIEVEMENT?

I think so. I'm the oldest. My sister three years younger seemed much more ready to face being a teenager than I was. She wanted dates and that whole teenage scene. I had such a time getting over being a tomboy, and I had a thing about being a cowboy. I was more interested in frogs and horses than boys.

PERHAPS YOU WERE A GUIDE AND THAT MADE IT EASIER FOR YOUR SISTER?

Yes, I think so. You always think the next stage is so neat and mysterious. When you get over being twelve and you're a teenager, it's just the same ole people. I could tell my sister that...prepare her.

YOU WERE A TOMBOY. DOES THAT MEAN YOU WANTED TO BE A BOY AND PERHAPS ACCOUNTS FOR YOUR ALWAYS CHOOSING THE MALE VIEWPOINT IN YOUR NOVELS?

I write from the male viewpoint because that's where I'm most comfortable. When I was little, my close friends were always boys, and besides that I had illusions of grandeur about the things I wanted to do and accomplish. Girls in my day didn't have a chance for much of anything.

YOUR BOOKS ALWAYS EXPLORE A BROTHER'S RELATIONSHIP. SINCE YOU COULD NOT BE A BOY, DID YOU WISH FOR A BROTHER AND THE BOOKS ARE A VOYEUR'S TRIP?

My male cousin lived down the street and I was shocked at eight to learn he was not my brother. So I always dreamed of having that relationship. So...perhaps the books are self-indulgent in that way.

WHAT IS YOUR HANG-UP ON RED HAIR?
When I was five and saw Walt Disney's PETER PAN I was fascinated with Peter's copper hair and I've never recovered. My husband David has brown hair, and he doesn't like for me to say that.

DAVID SEEMS TO HAVE HAD CONSIDERABLE INFLUENCE ON YOUR WRITING. TWO BOOKS ARE DEDICATED TO HIM AND DON'T YOU ATTRIBUTE HIS HELP HAVING BROKEN THE WRITER'S BLOCK? I ASSUME HE IS A LITERATURE BUFF ALSO?
No, not at all. He doesn't even read. But he forced me to write THAT WAS THEN, THIS IS NOW or I might never have written again. In fact, I received the contract for that one on our wedding day. He has given me some technical advice on pool hustling, but I haven't made him a character yet. Maybe that is because I haven't written a comedy yet. Maybe that will be the next one....

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JUDY BLUME, FOREVER (Bradbury, 1975)
"FOREVER is dedicated to my daughter...I tried to write an answer to all of those books that link sex with punishment."

Judy Blume brought her 15 year old daughter, Randy, to the interview. They listened to each other, exchanged ideas, corrected each other and laughed a lot. No wonder this author is a favorite with young readers.

I asked her how she began writing:

My kids were about three and five, and I was constantly reading picture books to them. After reading at least five hundred I began to think, 'I can do this too.' The children had passed that demanding infant care stage and the need to do something on my own was a strong force surging around inside me. But I guess it really goes much further back. As a child I was the great pretender, always had an imaginary game filled with fantasy characters floating around in my head. As a young mother I began to realize I was a creative person with no outlet. I wrote imitation Dr. Seuss books while I washed the dishes...even illustrated them, coloring in with pencils.

Also I've always read a great deal. I began going to the library to read children's books, dividing them into categories--those I would like to have written and those I would not have enjoyed or couldn't have done.

Then I took a course at NYU in Writing for Children. A course can't teach you to write, but the professional encouragement helped. Mainly, I was forced to write every week. My first book, IGGIE'S HOUSE was written a chapter per week for that course. I wrote it following the old formula--avoiding all the traditional taboos and concocting a happy ending. I rewrote it before I gave it to Bradbury Press and twice after that with my editor's help, but I still don't understand why they took it. My editor tells me he saw the next book. I bless him for that.

DO YOUR BOOKS START WITH CHARACTER, PLOT OR ISSUE?
For me it's always a character. When I'm working on a book and someone asks me what it is about, I always say it is about Margaret, Katherine or Sally. But my books are always about family, school and friends because I write about kids and that is how real kids spend their lives...how I spent mine, how my kids are spending theirs.

WHO IS YOUR FAVORITE CHARACTER?

The one I'm writing about at the moment. Now it is Sally, the protagonist for a book I'm doing about the forties.

But I guess Margaret will always be a very special favorite because she is me. I had talked to God that way when I was a child. At that time I was writing ARE YOU THERE, GOD? IT'S ME MARGARET, I didn't know enough to know I was being controversial. A lot of it is fiction, of course, but that is the way I really felt in the sixth grade. Margaret also brought me fans. I'll always be grateful to her for that.

ARE YOUR OTHER CHARACTERS LIKE YOU OR YOUR CHILDREN?

Margaret was all me, and there is a bit of me in my new character, Sally. Everyone assumes that Katherine in FOREVER is me, while actually I identified with Katherine's mother in that one, but that self-centered side of Katherine is me at that age. You know she isn't mean or cruel. When I was an adolescent, I hurt and was hurt as all adolescents are. I think we still haven't shown how rough it is to be a kid...how they hurt each other. Also the young have so little control over their own lives, even their own bodies. That's frustrating and painful. My son Larry doesn't want me to tell him when to take a shower or shampoo his hair or do his homework, and I can understand that.

Even though I write books for kids, knowing them doesn't help to live with adolescents on an emotional level. My kids and I are open with each other and that helps, but it doesn't solve everything. We still have hassles.

The brother and sister in BLUBBER are my children but was written after they were beyond that stage. I have to look back; I can't write from the middle of it. Larry wants me to write a book about a seventh grade boy, but I'll have to do that later, after he is older.

WHAT KIND OF A RELATIONSHIP DO YOU HAVE WITH YOUR EDITOR?

A very positive one! He is such a sensitive, caring person, and he doesn't try to tell me what to do, how to write or rewrite. But we talk and he asks many questions. Then I rewrite. My editor believes I know much more about my characters than I show him in the first draft, and he is always right.

The first draft of a book is pure agony for me. I ALWAYS rewrite. Rewriting is the pleasure. After I have already done five or six drafts, I work with my editor twice, doing revisions each time. The only thing I can do spontaneously is dialogue. That comes out right the first time for some reason.

DO YOU ENJOY HAVING OTHER WRITERS FOR FRIENDS?

Because writing is so lonely I like to talk to other writers, but I'm beginning to think too much of it is destructive. I become too competitive.

HAVE YOU BEEN INFLUENCED BY ANY WRITER?

I don't think so. There are writers I admire, of course, but when I'm working, I stay away from reading any fiction. I will read only non-fiction because I don't want to be influenced by anyone else's style.

HAVE YOU BEEN INFLUENCED BY POLITICAL FIGURES, ISSUES OR AN IDEALOGY?

I hope not, and I don't think so. There is a risk in such a commitment. An author tends to lose sight of her people. Characters become puppets. I identify with the feminist movement, but critics often say the feminists won't like my books. I don't write to please any one group and I don't like it when people say I write problem books. I write people books and that's what I want to do. Occasionally I'll read a revision of a book of mine and be amazed. I laugh and think, so that's what I was writing about; I thought it was about Margaret or Katherine or Deenie...

DO THE CRITICS AFFECT YOU?

They DEVASTATE me, and I can't get over it! IGGIE'S HOUSE was reviewed quite harshly in SCHOOL LIBRARY JOURNAL. I might have stopped writing after that if ARE YOU THERE, GOD? IT'S ME MARGARET had not already been finished.

The children's letters save me, and they also tell me what I want to know, but occasionally I think the reviewers stand between me and the children. That frustrates me. Teacher's and librarians are not going to make my books available to the kids if the critics are negative. What confuses me is most reviewers, even the negative ones, end up saying, 'But the children are going to love it.' This intrigues me. What do they mean? Are they condescending to the children? To me? Are they saying the books are rotten, but kids have no taste so it doesn't matter? I happen to think kids do have taste, and I write for them.

I do what I can do. I can't be Paula Fox, Natalie Babbitt or Suzy Hinton, although I admire their work. The children say they identify with the characters and feel empathy with the feelings the characters in my books express. So many letters say, 'It's like reading about me...' I listen to that rather than the critics.

DO YOU HAVE ANY ADVICE FOR STUDENTS WHO WANT TO BE WRITERS?

I think writers learn by reading a lot.

I also think a writer should experiment and not be afraid. The book I'm writing now is about Sally, a fifth grader, but it really happened to me in the third and fourth grade. I call it my historical novel; it takes place in 1947-48. I'm doing it from the third person viewpoint because I've done so many in first person. Writing can get into a rut. I'm doing this to stay fresh even though I'm more comfortable in the first person.

Kids who write want to get published. They shouldn't be in too much of a hurry. I have a closet full of unpublished manuscripts. Each one was a learning experience for me.

Kids should write to please themselves and not just with the idea of possible publication. There aren't any rules. My daughter has a unique style; her stories have such macabre endings. I never tell her to change that. It's Randy's style.

DO YOU HAVE ANY ADVICE, SUPPORT OR SUGGESTIONS FOR TEACHERS OR LIBRARIANS WHO MIGHT BE THREATENED BY CENSORSHIP?

Censorship, in my experience, has mainly been a problem of sex and language. If a child comes to a parent with a question growing out of one of my books, I see this as a perfect opening for a discussion. If instead that parent says, 'My God, what are you reading?' and runs to the library or classroom waving the book, I'm afraid that parent is uncomfortable with his/her own sexuality. By his or her action she or he is making a statement to the child.

Two librarians have told me how they handle parents' objections to sexuality in books for young people. They sit down with the parent and say, 'Now, show me exactly what it is that bothers you and we'll read it together and talk about it.' Perhaps the parent opens to a sequence in which a character experiences his first wet dream. Often the parent comes to realize, through gentle questioning, that what bothers him/her is simply his/her own discomfort with the subject. This is asking a great deal of the teacher or librarian--and should they assume the role of psychological counselor in the first place? Not every teacher or librarian can handle that--or should be expected to try--but it is an example of how some professionals have dealt successfully with a difficult situation. First, find the source of the problem, for once the issue is out in the open it becomes easier for everyone involved. Some parents still won't be able to cope with it--the next step may be a scientific book, but then, at least, the parent is saying to the child, 'Let's find out together.'

HAVE YOU RUN INTO ANY CENSORSHIP PROBLEMS WITH YOUR LATEST BOOK FOREVER?

FOREVER is dedicated to my daughter. She wanted to read a love story that could really happen; one in which neither young lover dies at the end. I tried to write an answer to all of those books that link sex with punishment. I also wanted to show that boys are equally vulnerable. FOREVER was written for a young adult audience but has been published as an adult novel. I have mixed feelings about that. If it will reach a wider audience because of adult publication, then fine--as long as it reaches its intended audience--young people. It's too bad that books have to fit neatly into categories but that seems to be a fact of publishing life at the moment. They are announced, reviewed, shelved, and marketed that way. It is too soon to know if FOREVER will be accepted for young people, because of its sexual detail, but its very publication shows how even the threat of censorship shapes literature.

Some critics have said that Katherine's immediate sexual pleasure isn't credible. My one regret about the book is that in the final rewrite a sequence showing that Katherine had a long history of masturbating, was removed. In the deleted version there isn't any evidence that she was already atuned to her body. The reasoning behind this was since it was to be an 'adult' novel it wasn't necessary to tell or show the reader everything about Katherine. My mistake was not expressing my views more strongly to my editor.

There is real danger in paying too close attention to book reviews. As a writer I must never try to please the critics, but to please myself, and hope that in doing so I can share my feelings and observations about life with my young readers, causing them to think....

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SHOPTALK:

The editors of "Book World" of the CHICAGO TRIBUNE sent questionnaires to 91 college campuses in Illinois and 5 surrounding states to find out what students were reading for enjoyment.. The 12 most popular writers, in order of their popularity, were (1) Kurt Vonnegut, (2) Hermann Hesse, (3) J. R. R. Tolkien, (4) Alexander Solzhenitsyn, (5) Carlos Castaneda, (6) Ray Bradbury, (7) Norman Mailer, (8) Sylvia Plath, (9) Tom Wolfe, (10) Ken Kesey, (11) Richard Brautigan, and (12) John Steinbeck. The 16 most popular books not assigned as course work were (1) Vonnegut's SLAUGHTERHOUSE-FIVE, (2) Tolkien's LORD OF THE RINGS, (3) Kesey's ONE FLEW OVER THE CUCKOO'S NEST, (4) Hesse's SIDDHARTHA, (5) Vonnegut's CAT'S CRADLE, (6) Castaneda's THE TEACHINGS OF DON JUAN, (7) Plath's THE BELL JAR, (8) Hesse's STEPPENWOLF, (9) Salinger's CATCHER IN THE RYE, (10) Brown's BURY MY HEART AT WOUNDED KNEE, (11) Blatty's THE EXORCIST, (12) Wolfe's ELECTRIC KOOL-AID ACID TEST, (13) Solzhenitsyn's ONE DAY IN THE LIFE OF IVAN DENISOVICH, (14) Castaneda's A SEPARATE REALITY, (15) Greer's THE FEMALE EUNUCH, and (16) Trumbo's JOHNNY GOT HIS GUN. (CHICAGO TRIBUNE, "Book World," May 19, 1974, p. 1)

Is there any harm in reading Nancy Drew? "I disagree most strenuously that there is no harm done in reading the Bobbsey Twins and Nancy Drew, etc. There are only six to eight years in which a child can read, as a child, and there are so many wonderful books to be read he will never have time to read them all. To waste these few precious years reading the less than worthwhile is really a crime. Admittedly the missed books could be read when one is an adult." (Margaret Beckman, "Why Not the Bobbsey Twins?" LIBRARY JOURNAL, November 15, 1964, p. 4613) But there are people who disagree--read Karla Kuskin's "Nancy Drew and Friends," NY TIMES BOOK REVIEW, May 4, 1975, pp. 20-21. See also the nostalgic article by Julia Kagan, "Nancy Drew--18 Going on 50," McCALLS, July 1973, p. 27. A delightful, and quite nasty, spoof of Nancy Drew books is Rosalyn Drexler's "The Real Nancy Drew," NY TIMES MAGAZINE, October 19, 1975, p. 103. And read the delightful story of series books, Arthur Prager's RASCALS AT LARGE, OR, THE CLUE IN THE OLD NOSTALGIA (NY: Doubleday, 1971), especially pp. 73-95. While you're reading that, you may get interested enough in series literature to take a look at Russel Nye's THE UNEMBARRASSED MUSE: THE POPULAR ARTS IN AMERICA (NY: Dial, 1970), particularly pp.60-87 on older adolescent literature.

THE ADOLESCENT NOVEL & THE THEMATIC UNIT

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The phenomenon once called the "New Realism" of the adolescent or junior novel is now a firmly established characteristic of the genre, and the appearance of this new characteristic has significantly altered the traditional scope and purpose of the genre. For example, the increased sophistication of the subject matter dealt with in the genre has expanded the age parameters of the genre's intended audience. Traditionally, the adolescent novel was written to the reading abilities and interests of younger adolescents, those in grades 6-9. However, many recent adolescent novels are extremely popular with high school students (and adults). The appeal of the adolescent novel to older adolescents is obviously grounded in the genre's characteristic "high interest-low readability" format.

The expanded age parameters of the adolescent novel have resulted in some complications and advantages concerning the use of the genre in the classroom. A significant complication concerns the selection of recent adolescent novels for use with younger adolescents. (For an examination of this problem see my article "The Recent Adolescent Novel: A Problem of Audience," FLORIDA ENGLISH JOURNAL, May 1975, pp. 4-5.) However, it is the advantages of the expanded age parameters which are of interest here.

One of the main advantages of the expanded age parameters is the suitability of selected adolescent novels for use in elective courses and/or thematic units in the high school English curriculum. In fact, many recent adolescent novels are naturals for use in thematic units because they provide the opportunity for the "slow readers" in a class to explore, through materials they can read successfully, the central concepts dealt with in a thematic unit. After all, one of the advantages of the thematic unit is that it allows for the use of a wide variety of reading materials at various readability levels so that students with varying abilities can be working simultaneously with the problem or concept being explored by the class.

The following bibliography has been designed as an aid to the classroom teacher interested in incorporating "high interest-low readability" materials in specific thematic units. This bibliography is by no means definitive; the number of suitable adolescent novels is staggering. Furthermore, the placement of a particular novel under a particular thematic heading reflects my personal judgment, and the novel might have been placed under a different thematic heading or under several headings. My point should be clear -- this bibliography is just a start.

Alienation

Garden, Nancy. THE LONERS. 1972. Avon.
A high school senior's resolution to rebel against the traditional goals of his family is shattered by his grandfather's death and the disasterous results of his girlfriend's acid trip. Could also be used in a unit on Death.

Hinton, S.E. THAT WAS THEN, THIS IS NOW. 1971. Dell.
Death, drug abuse, racial conflict and a sudden realization of the harshness of life turn the seventeen-year-old protagonist of this novel into an existential hero who is searching for meaning in his life.

Kerr, M.E. DINKY HOCKER SHOOTS SMACK. 1972. Dell.
Dinky's life is complicated by her socially concerned parents who have little or no time for her, an overweight and extremely right-wing boyfriend, and a cousin with a history of mental illness. Dinky seeks escape in gluttony. Could be used in a Values Unit.

Naylor, Phyllis Reynolds. NO EASY CIRCLE. 1972. Avon.
A teenaged girl trying to cope with her divorced mother's double-standard morality seeks escape in communal living and meditation until a friend of hers is destroyed by the hypocrisy of the commune. Could be used in a Family Relations Unit.

Platt, Kim. THE BOY WHO COULD MAKE HIMSELF DISAPPEAR. 1971. Dell.
A young boy escapes parental abuse and neglect by becoming autistic, but learns to face reality because of strangers who have come to love him. Could be used in a Family Relations Unit or a unit on Mental Health.

Stolz, Mary. LEAP BEFORE YOU LOOK. 1972. Dell.
Jimmie Cavin attempts to put her world back together after her parents' unexpected divorce. Could also be used in a Family Relations Unit.

Wood, Phyllis Anderson. I'VE MISSED A SUNSET OR THREE. 1973. NAL.
Jim and Rachel tuned out the world until they found each other and became involved in each other's problems and the problems of those less fortunate. They rediscover life. Could be used in a Values Unit.

Wood, George A. VIBRATIONS. 1970. Dell.
A seventeen-year-old boy attempts to understand himself, his love/hate relationship with his father, and the profound effect the death of his best friend has had upon him.

McKay, Robert. TROUBLEMAKER. 1971. Dell.
Jesse, a teenaged rock singer and student activist, is kicked out of his California high school, so his parents take him and retreat to a small middle-America community. But Jesse finds more discontented teenagers. Could be used in a Values Unit.

The Black Experience

Childress, Alice. A HERO AIN'T NOTHIN' BUT A SANDWICH. 1973. Avon.
This is a realistic and candid account of a young boy's attempts to resist his family's and community's efforts to get him off heroin. Could also be used in a Drug Abuse Unit.

Guy, Roas. THE FRIENDS. 1973. Bantam.
Phyllisa, 14, leaves the West Indies and moves to New York. She is alone and unable to cope with the realities of the streets until she meets Edith, a child of the streets. Together they build a strange but beautiful relationship. Could be used in a Values Unit.

Mathis, Sharon Bell. TEACUP FULL OF ROSES. 1972. Avon.
A black youth realizes the need to face and fight reality and sacrifices his dream-goals to help a younger brother achieve the goals he has the ability to reach. Could also be used in a Family Relations Unit.

Meriwether, Louise. DADDY WAS A NUMBER RUNNER. 1970. Pyramid.
This is a sophisticated and candid account of a young girl's attempts to fight the harsh realities of the inner city ghetto. Could also be used in a Coming-of-Age Unit.

Death

Beckman, Gunnel. ADMISSION TO THE FEAST. 1969. Dell.
Annika, a teenager, gropes toward an understanding and acceptance of her impending death. She must explore her past and values in her emotional struggle.

Donovan, John. WILD IN THE WORLD. 1971. Avon.
When John's last brother dies, John buries him beside the remainder of his family in the graveyard on a lonely mountain. Then, while waiting for his death, he seeks friendship with a wolf or dog. Could also be used in an Alienation Unit.

Peck, Richard. DREAMLAND LAKE. 1973. Avon.
Two teenaged boys discover a dead body, and their discovery leads them to explore the many types, physical and spiritual, of death which contemporary man must face. Could also be used in a Values Unit.

Peck, Robert Newton. A DAY NO PIGS WOULD DIE. 1972. Dell.
A boy living on a Vermont farm is thrust into manhood and into a deep appreciation for his father by his father's death. Could also be used in a Coming-of-Age Unit.

Windsor, Patricia. THE SUMMER BEFORE. 1973. Dell.
An account of a high school girl's emotional breakdown which follows the death of her boyfriend and her obsession with her eventual death. Could also be used in a Mental Illness Unit.

Initiation - Coming-of-Age

Aaron, Chester. BETTER THAN LAUGHTER. 1972. Dell.
Allan, 12, and Sam, 10, run away from the affluence and shallowness of their home, and are befriended by the eccentric caretaker of the county dump. From the caretaker they learn to face reality and to begin growing up. Could also be used in a Values Unit.

Donovan, John. REMOVE PROTECTIVE COATING A LITTLE AT A TIME. 1973. Dell.
Henry, 14, is the son of an immature couple who are facing possible divorce and are dealing with the mother's slipping mental health. Henry's life is hollow until he meets Amelia, a 72-year-old rebel. Through Amelia he learns to value and to face life. Could be used in a Values Unit or a Family Relations Unit.

Kerr, M.E. IF I LOVE YOU, AM I TRAPPED FOREVER? 1973. Dell.
This book is about a boy's painful journey through adolescence including his changing values, increased knowledge about such matters as divorce, and his attraction to an older woman. Could also be used in a Values Unit.

Lyle, Katie Letcher. I WILL GO BAREFOOT ALL SUMMER FOR YOU. 1973. Dell.
Jessie, a teenaged girl, grows up, learning that nothing is permanent, but one must love things despite their impermanence and that people are capable of kindness. Could also be used in a Values Unit.

Peck, Richard. DON'T LOOK AND IT WON'T HURT. 1972. Avon.
Carol Patterson doesn't know who she is and can't find out until she learns to deal with her parents' divorce, her sister's premarital pregnancy, and her own confusion. Finally Carol takes to the road, and her discoveries allow her to return home well on the road to maturity. Could also be used in a Family Relations Unit.

Taylor, Theodore. THE CAY. 1969. Avon.
A young white boy, marooned and blinded by a submarine attack during World War II, finds himself dependent upon an old black man for survival and for the beginning of his maturation process. Could be used also in a unit on War, Race Relations, and Overcoming Physical Disabilities.

Walsh, Jill Paton. FIREWEED. 1969. Avon.
Two young people discover the power of love and their personal identities, and begin

growing up amid the ruins of war-torn London. Could also be used in a War Unit.

Women's Rights

Kerr, M.E. THE SON OF SOMEONE FAMOUS. 1974. Ballantine.
This story is about two young people attempting to gain their own identities. Adam has lost his identity in the wake of his father's fame, and Brenda Belle has lost hers in her mother's fixed notions of what a woman should and should not do. Could also be used in a Coming-of-Age Unit.

Lofts, Norah. THE MAUDE/REED TALE. 1971. Dell.
This story is set in 15th century England and is about a girl who defies her culture by struggling to become a wool merchant rather than a royal lady.

Values

Eustis, Helen. THE FOOL KILLER. 1954. Dell.
After the Civil War, a young boy sets out to escape traditional values but comes to respect and need the values of family life, work, and personal integrity. Could be used in a Coming-of-Age Unit.

Eyerly, Jeannette. BONNIE JO, GO HOME. 1972. Bantam.
A young girl must make her own decision. She is unmarried and pregnant. Her mother and stepfather want her to have an abortion but won't help her financially or emotionally. Her father doesn't want her to have an abortion, but will give her the money.

Goffstein, M.B. THE UNDERSIDE OF THE LEAF. 1972. Dell.
A young teenager must learn to distinguish between illusion and reality and then learn to accept reality. In this book her memories of her youth clash with what she sees as a college freshman.

Jordan, Hope Dahle. HAUNTED SUMMER. 1969. Pocket Books.
A young girl, the driver in a hit and run accident, tries to deal with her secret guilt and to make amends.

Neufeld, John. SLEEP, TWO, THREE, FOUR. 1971. Avon.
In 1983, six teenagers rebel against the totalitarian -- utopian -- society in which they live. The teenagers -- boys, girls, black, and whites -- fight for the personal liberties and freedoms we enjoy. An adolescent novel version of 1984.

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SHOPTALK:

Louise M. Rosenblatt's LITERATURE AS EXPLORATION (NY: Noble and Noble, rev. ed. 1968) is a seminal work of lasting importance to any English teacher or anyone interested in literature. Here are a couple of brief quotations. "A novel or poem or play remains merely inkspots on paper until a reader transforms them into a set of meaningful symbols. The literary work exists in the live circuit set up between reader and text: the reader infuses intellectual and emotional meanings into the pattern of verbal symbols, and those symbols channel his thoughts and feelings. Out of this complex process emerges a more or less organized imaginative experience." (p. 25)
"The reading of a particular work at a particular moment by a particular reader will be a highly complex process. Personal factors will inevitably affect the equation represented by book plus reader. His past experience and present preoccupations may actively condition his primary spontaneous response. In some cases, these things will conduce to a full and balanced reaction to the work. In other cases, they will limit or distort." (p. 79)

CHILDREN'S LITERATURE AND THE ENGLISH TEACHER: THE VELVETEEN RABBIT SYNDROME

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> 'For a long time he lived in the toy cupboard or on the nursery floor, and no one thought very much about him. He was naturally shy, and being only made of velveteen some of the more expensive toys snubbed him. . . The model boat, who had lived through two seasons and lost most of his paint, caught the tone from them and never missed an opportunity of referring to his rigging in technical terms. The Rabbit could not claim to be a model of anything. . . he thought they were all stuffed with sawdust like himself, and he understood that sawdust was quite out-of-date and should never be mentioned in modern circles.' (VELVETEEN RABBIT, p. 15)

Certainly now for a long time books identified as books for children have lived in the toy cupboard or on nursery floors or in some elementary school libraries, and no one thought very much about them as books to be used in secondary English programs. Being naturally shy, the books and the College Children's literature specialist were thought to be made only of velveteen. More often than not the Children's literature specialist was a soft spoken former librarian who had seen a spark or sparkle in a child's eye upon reading one of her favorites. The books themselves had pictures and simple plots and complex plots and believable characters and unbelievable characters and themes eternal to all people everywhere and forms that looked like poetry, and drama, and narrative fiction, and expository prose, but all that was claimed for these books was that they were a good story well told; so some of the more erudite literature professors and their classic works of literature snubbed the velveteen books. Two of the classic works which had been taken to the secondary school, JULIUS CAESAR and SILAS MARNER, who had survived for many seasons there caught the tone from the collegians and never missed an opportunity of referring to their structure and content in technical terms. The children's books thought they could not claim to be archetypal of anything, because they believed all books to be filled with words, thoughts, ideas. They believed all books had structure, content, discipline, form. They understood that these terms were old-fashioned and should not be mentioned in modern circles. Rather they knew it was important to some to discuss what filled books in terms of genre, literary theory, phenomenology of reading, pluralism and monism in interpretation, psychoanalytic, formal, historical, or typological interpretation, or the influence of culture and the life of the author upon the individual work, a corpus, or upon other writers.

Children's books had one goal: to guide the child to better reading. The school was and is thought of as a place where an environment is created where a child develops the desire to read. Elementary teachers have been admonished to guide the child to better books and to develop an environment conducive to reading. Secondary English teachers, too, need to allow the atmosphere of reading to permeate the classroom. Indeed, they have been admonished to do just this in various reading proposals -- often called free reading programs. Newer designs have the label elective or phase elective programs. Much of the rationale behind such designs is to foster reading, to develop critical thinking, and to provide relevant materials. One certainly wants to turn students on to learning and reading.

The stumbling block to articulating children's books into the secondary classroom is not, then, a design which does not allow for the inculcation of children's books. Rather, one suspects that a snobbish mechanical toy syndrome exists, or simple unfamiliarity with the current or perhaps not so current titles in literature for children. One should not interpret this as a recommendation for more courses for the English teacher; No, it is a recommendation that more reading and wider reading ought to take place.

New pressures and time demands have been placed on English teachers because of the gradual acceptance of adolescent literature as appropriate study content. Book titles in adolescent literature are multiplying exponentially. All this one knows, but one knows also that many adolescents cannot cope with the adolescent books with which we would like them to be acquainted. It is for these children, adolescents, who have not the social or emotional maturity commensurate with their chronological age that the English teacher must read. Children who are outwardly mature, but inwardly insecure, need the special guidance of a teacher who has a broad spectrum of literature. The facade of sophistication of these children is transparent. This is especially true when one views the alternatives which some of the immature students have chosen, or are choosing.

One is forced to return to the VELVETEEN RABBIT for a model of what will be REAL for children and adolescents and the books that they read.

> 'The Skin horse had lived longer in the nursery than any of the others. He was so old that his brown coat was bald in patches and showed the seams underneath, and most of the hairs in his tail had been pulled out to string bead necklaces. He was wise, for he had seen a long succession of mechanical toys arrive to boast and swagger, and by-and-by break their mainsprings and pass away, and he knew that they were only toys, and would never turn into anything else. . .
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> 'What is REAL. . . Does it mean having things that buzz inside you and a stick-out handle?'
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> 'Real isn't how you are made, . . . 'It's a thing that happens to you. When a child loves you for a long, long time, not just to play with, but REALLY loves you, then you become REAL.'
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> 'Does it hurt?' . . .
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> 'Sometimes.' (VELVETEEN RABBIT, pp. 16-17)

Favorite readings can be chosen from the past of a child who reads or had been read to. Books, poems, stories which solaced him at an early age might be the stimulus in the English teacher's diagnostic repertoire to provide a parallel in more appropriate materials. A revisit of that book, say CHARLOTTE'S WEB or FROM THE MIXED-UP FILES OF MRS. BASIL E. FRANKWEILER, might come at an appropriate time to parallel the current motion pictures. But, one is not always fortunate to have external influences, so the English teacher needs to know the book. If he is trying to teach form or structure, then a familiar book, a child's book which exhibits the form well could easily be chosen if the English teacher knows of its existence.

Interest and the emotional response to books are high priorities in the curriculum designs to individualize instruction. Many children's books, so called, have overlapping interest with adolescent books. THE LONG RIDE HOME by James Douglas deals with a returning veteran who visits the parents or friends of his squad members. That he rides a motorcycle lends relevance, but more important, the book is a study of character responses -- simple and straight forward -- stereotyped and complex. GUY LENNY by Harry Mazer deals with the increasingly real situation of a child who must decide which parent in the aftermath of divorce, but again more important is the theme of how he copes when the decision isn't really his. THE PLANET OF JUNIOR BROWN by Virginia Hamilton develops the theme of caring. These are simple yet complex examples of what it means to be real in children's literature. Note that these titles are not REAL in a sufficient time span to be considered classics. But, the interest that these books engender is more than having motorcycles or pot inside the covers to buzz and eventually break a mainspring (to refer to the overriding analogy of VELVETEEN RABBIT). Rather it is the qualities of theme and idea, form and structure which produce the lasting reality for many of the children's books with high interest appeal. Reality in these books hurt in the pleasure-pain sense of wiggling a loose tooth. This comes with the understanding of character and situation and the realization of ultimate results. The children that secondary teachers have, respond to interest and they understand a real situation. The book becomes REAL to them.

Non-prose writing. Poetry and drama will also become REAL for English students and teachers as they read widely of children's literature. Children feel the real in the concreteness of David McCords' "Every Time I Climb a Tree."

Every time I climb a tree
Every time I climb a tree
Every time I climb a tree
I scrape a leg
Or skin a knee. . .
I dodge a bee
And then I skin the other knee. . .
Though climbing may be good for ants
It isn't awfully good for pants. . .

The rhymes and themes and a multitude of concrete images might provide enough impetus to bring the student to the imagery of the "Solitary Reaper." One wonders. The situation of climbing a tree is a real experience and by working with a familiar situation perhaps boys would not think of poetry as "girl stuff," and reject it.

There are other areas where children's books could be used in secondary English classrooms. These three reflect only the sense of the skin horse's explanation. "REAL isn't how you are made. . . When a child loves you for a long, long time. . . then you become REAL." Begin certain children, no matter their age, with the books that are REAL for them. Allow this to be a beginning to new books which will become REAL for them as they have become REAL for us.

Isaac Singer wrote in TOP OF THE NEWS, November, 1972, an article called "Are Children the Ultimate Literary Critics?" In it he makes a case for children's ideas being concerned with eternal questions. He suggests that folklore is a solution to answering those questions. Finally, he concludes, "If I had my way, I would publish a history of philosophy for children. . . who are highly serious people. . . We write not only for children but also for their parents. They, too, are serious children."

What is being proposed here is that English teachers become serious children. Read serious children's books. Learn the archetypal parallel between children's books and classroom works, and choose appropriately for the child who is to learn. Use the study of children's books as an analogy to the study of literature.

(What analogy could be drawn, you might ask. The one by which a student saw a James Bond situation analogous to the Cyclops chasing Ulysses. One remembers that William Shakespeare created some of the most revered English literature by finding analogies to various stories which he found.)

> 'Know you what it is to be a child?. . . It is to believe in loveliness, to believe in belief; it is to be so little that the elves can reach to whisper in your ear; it is to turn pumpkins into coaches, and mice into horses, lowness into loftiness, and nothing into everything.' (Francis Thompson, SHELLEY)

It is important for us adults to know what childlikeness is. If we do not, we doom ourselves to being merely nursery magic fairies who must transform that which becomes passe into collections, rather than REAL living books which have love and meaning to the reader.

> 'I am the nursery magic Fairy,'. . . 'I take care of all the playthings that children have loved. When they are old and worn out and the children don't need them any more, then I come and take them away with me and turn them into REAL.' (VELVETEEN RABBIT, p. 38)

SELECTED CHILDREN'S BOOKS APPROPRIATE FOR CRITICAL ANALYSIS AND STUDY BY ADOLESCENTS

1. Lloyd Alexander, THE HIGH KING
2. William H. Armstrong, SOUNDER
3. Betty Baker, WALK THE WORLD'S RIM
4. Lucy Boston, AN ENEMY AT GREEN KNOWE
5. Sheila Burnford, INCREDIBLE JOURNEY
6. Betsy Byars, THE SUMMER OF SWANS
7. Lewis Carroll, ALICE IN WONDERLAND
8. Elizabeth Coatesworth, THE CAT WHO WENT TO HEAVEN
9. Allan Eckert, INCIDENT AT HAWKES HILL
10. Howard Fast, APRIL MORNING
11. Kenneth Grahame, WIND IN THE WILLOWS
12. Gail Haley, A STORY A STORY
13. Irene Hunt, ACROSS FIVE APRILS
14. Madeleine L'Engle, A WRINKLE IN TIME
15. C. S. Lewis, THE LION, THE WITCH AND THE WARDROBE
16. A. A. Milne, WINNIE THE POOH
17. Robert O'Brien, MRS. FRISBY AND THE RATS OF NIMH
18. Jack Schaefer, OLD RAMON
19. Dr. Seuss, THE SNEETCHES
20. Marjorie Sharp, THE RESCUERS
21. William Steig, SYLVESTER AND THE MAGIC PEBBLE
22. J. R. R. Tolkien, THE HOBBIT
23. Mary H. Weik, THE JAZZ MAN
24. E. B. White, THE TRUMPET OF THE SWAN
25. Maia Wojciechowska, SHADOW OF A BULL

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SHOPTALK:

Dorothy Matthews' "An Adolescent's Glimpse of the Faces of Eve: A Study of the Image of Women in Selected Popular Junior Novels," ILLINOIS ENGLISH BULLETIN (May 1873, pp. 1-14) is one of the first discussions of the role, or stereotype, young girls and women play in adolescent novels. Matthews notes that recent novels have derogatory portrayals of at least four kind of women. "First there is the man-hating embittered mother forever cautioning her daughter against men. An example is THE PIGMAN. In her imagination, there's a rapist behind every bush. Secondly, there is the self-absorbed society woman such as Victory McCambridge in PRAY LOVE, REMEMBER or Mrs. Chesney in WHY NOT JOIN THE GIRAFFES? Thirdly, there is the problem parent, alcoholics being the most prevalent type but neurotics, psychotics, and adulterers also being abundantly represented. And finally, there is the nag, a type with infinite variation: the fat, gossipy, self-pitying Mrs. Parrish of SOME MERRY GO-ROUND MUSIC who mercilessly henpecks her husband; the social-climbing Mrs. Jenks of WHO WANTS MUSIC ON MONDAY; who prods her children to cultivate friends with money and position; the sour ever-complaining Mrs. Altman, who is miserable even before learning of her daughter's pregnancy in PHOEBE; and probably the most bizzare of all, John's mother in THE PIGMAN, the disinfectant fanatic who puts plastic covers on everything and even sterilizes the telephone after each use. Suffice it to say--contemporary junior novels have kicked the pedestal from underneath dear old Mom.

To summarize, when one looks at novels written especially for young readers, the image of women that comes across is horrendous. Girls who read widely in this kind of book are given few positive pictures of women to look up to.

In fact, the concept of femininity that comes through is grossly insulting. Women, like men, are socially and culturally prepared by reading for the roles society expects them to play. And in most junior novels, girls are brainwashed to accept their inferior station in society as being in the natural order of things."

THE BOOK AS ENEMY

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Everyone is reading THE PIGMAN. Bill is the only one who seems to be in real agony. He is slouched in the corner, book held angrily in front of him, disenchanted, disgruntled, betrayed by those around him who actually seem involved and interested in the book. But he is reading.

Actually, Bill is the reason I am writing now. Because through Bill's reaction to the book, not the story--the tangible paper and binding which is the book--I see what a book can mean to someone who not only dislikes reading, but who also cannot read very well. Because Bill has difficulty with the book, because reading is so arduous for him, the book becomes his enemy. He is made to read, and through his difficulty, he realizes how vulnerable he is.

The reading of the book shows him how weak he is, and he doesn't like having his feelings, his weaknesses, exposed. He spends much of his time attempting to show how tough he can be, how cool and unflappable and confident.

Suddenly, he is confronted by the little yellow book, just a little collection of pages and words, and this bound assembly of pages emasculates him, strips away with a mass of type the image he has been cultivating so carefully. Suddenly, no matter how brawny or tough or hateful, when confronted by a book, the non-reader, the problem reader, situated amidst those who are reading and enjoying it as here, is rendered weak, even infantile.

These people do not like to be made fools of. So they hate the book, they hate all books, they hate teachers who give them books and libraries which house books. Finally, after threatening to do the volume physical damage, they decide to fail gracefully rather than subject themselves to the humiliation involved in the attempts that are made to get them to read. They begin to relish this failure and pull it about them like a cloak, proclaiming their ignorance, but always adding that they could do it if they wanted to; they just don't want to. To accept failure as a friend, as a comfort against those vicious, antagonistic books, is so much easier and so much less painful.

So they give up from the very beginning, certain that all books are the same, certain that they all offer nothing but humiliation and abuse, certain that they have been made difficult simply to debase kids' feelings about themselves.

You do not stay friends with someone who constantly makes fun of you or who repeatedly points up your ignorance. You avoid him because it is unpleasant to be made to feel foolish. So it is with books to the problem reader. They are not friends; they are the staunchest of foes.

I do not know what to do. One cannot ask a man to embarrass himself and that is how they see it. I saw it moments ago in Bill's face. That damned book was making a fool of him, and he didn't like it. No, sir, he didn't like it.

POPULAR NON-FICTION TITLES FOR ADOLESCENTS

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We all know, or at least suspect, that many adolescents prefer to read non-fiction rather than fiction books. Research in the field of reading bears out this premise. Therefore, it seems to be important to find out which non-fiction titles are popular among adolescents. For this purpose, an open-ended questionnaire was devised that listed ten arbitrarily selected categories, and participants were asked to jot down under each category the titles that had been read and recommended by their students. If the respondents didn't find a category for a book, they were invited to create new categories. The questionnaire was not de-limited to adolescent titles but was open to all non-fiction.

During October and November 1975, the questionnaires were sent to 489 educators comprising public and private school teachers, college professors, librarians, and curriculum specialists. The majority (389) was sent to the ALAN (Assembly on Literature for Adolescents - National Council of Teachers of English) membership. Approximately 25% of the questionnaires were returned, representing nearly every state in the union, by December, 1975. The results were tabulated before the end of the year.

As expected, respondents disagreed as to the categories under which certain books should be listed and others quarreled over the advisability of categorizing books at all. Some insisted upon including novels. However, the most persistent comment was a request for a copy of the results of the survey. This seemed to be the proof of its importance.

The task of attempting to categorize non-fiction is not easy. BOOKS FOR YOU (Washington Square Press, 1972), YOUR READING (NCTE, 1975), BOOKS AND THE TEENAGE READER (Bantam, 1967), and other sources all use a different system. In an attempt to compromise between a thematic approach and a genre approach, the following categories were selected:

Adventure/Travel
Autobiography/Biography
Sports
Hobbies
Cars, Motorcycles, etc.
Drama/Screenplay
Poetry Anthology
Religion
Social Issues
Other

Listed below are the twenty most popular books according to the survey. Included are the number of times recommended (in parentheses to the left), the different categories chosen, and some bibliographical information.

TITLE	CATEGORIES
(53) Piers Paul Read, ALIVE: THE STORY OF THE ANDES SURVIVORS, Trade - Lippincott, 1974, $10.00 PB - Avon, $1.95	Adventure/Travel, Autobiography/Biography, Social Issues, Religion, Other
(38) Doris Lund, ERIC, Trade - Lippincott, 1974, $7.95 PB - Dell, $1.75	Autobiography/Biography, Drama/Screenplay, Social Issues, Other
(36) William Blinn, BRIAN'S SONG, PB - Bantam, 1972, $.95	Autobiography/Biography, Sports, Drama/Screenplay
(32) Adi-Kent Thomas Jeffrey, BERMUDA TRIANGLE, PB - Warner Paperback Library, $1.75	Adventure/Travel, Other
(30) GO ASK ALICE, Trade - Prentice-Hall, 1971, $5.30 PB - Avon, 1972, $.95	Autobiography/Biography, Social Issues, Drama/Screenplay, Other
(29) Gale Sayers & Al Silverman, I AM THIRD, Trade - Viking, 1970, $6.95; PB - Bantam, $1.25	Sports, Autobiography/Biography, Drama/Screenplay

TITLE	CATEGORIES
(26) Anne Frank, ANNE FRANK: THE DIARY OF A YOUNG GIRL Trade - Doubleday, 1967, $6.95; PB - $.95	Autobiography/Biography, Drama/Screenplay, Religion
(25) John Gunther, DEATH BE NOT PROUD: A MEMOIR, Trade - Harper, 1949, $8.95; PB - Harper, 1965, $.95	Autobiography/Biography, Drama/Screenplay, Other
(25) Robin L. Graham, DOVE, Trade - Harper, 1972, $8.95 PB - Bantam, 1974, $1.95	Adventure/Travel, Autobiography/Biography
(24) Jeannie Morris, BRIAN PICCOLO: A SHORT SEASON, Trade - Rand McNally, 1971, $5.95; PB - Dell, 1972, $1.25	Autobiography/Biography, Sports
(22) Norris & Ross McWhirter, GUINNESS BOOK OF WORLD RECORDS, Trade - Sterling, 1975, $6.95; PB - Bantam, 1974, $1.75	Sports, Other
(21) James Herriot, ALL CREATURES GREAT & SMALL, Trade - St. Martin, 1972, $7.95; PB - Bantam, 1973, $1.75	Autobiography/Biography, Social Issues, Adventure/Travel, Other
(19) Peter Maas, SERPICO, Trade - Viking, 1973, $7.95 PB - Bantam, 1974, $1.75	Autobiography/Biography, Social Issues, Drama/Screenplay
(17) Vincent Bugliosi & Curt Gentry, HELTER SKELTER: THE TRUE STORY OF THE MANSON MURDERS, Trade - Norton, 1974, $10.00; PB - Bantam, $1.95	Autobiography/Biography, Social Issues, Other
(17) David Wilkerson, THE CROSS AND THE SWITCHBLADE, PB - Pyramid, 1970, $1.25	Religion, Social Issues
(16) James Herriot, ALL THINGS BRIGHT & BEAUTIFUL, Trade - St. Martin, 1974, $8.95	Autobiography/Biography, Other
(14) John H. Griffin, BLACK LIKE ME, Trade - Houghton Mifflin, 1961, $5.95; PB - NAL, $1.25	Social Issues, Autobiography/Biography
(14) Marie Killilea, KAREN, Trade - Prentice-Hall, 1962 $6.40; PB - Noble, 1967, $.92	Autobiography/Biography, Social Issues, Other
(14) Dougal Robertson, SURVIVE THE SAVAGE SEA, Trade - G.K. Hall, 1974, $10.95; PB - Bantam, 1974, $1.95	Adventure/Travel
(13) Corrie ten Boom, THE HIDING PLACE, Trade - Chosen Books Inc., 1971, $5.95; PB - Bantam, 1974, $1.50	Drama/Screenplay, Religion, Social Issues

Other titles listed ten or more times are:

AUTOBIOGRAPHY OF MALCOLM X (Malcolm X & Alex Haley. PB - Grove, 1965, $1.95.
PB - Ballantine, 1973, $1.95.)

RAISIN IN THE SUN (Hansberry, Lorraine. Trade - Random House, 1969, $5.50.
PB - New American Library, 1961, $.75.)

SYBIL (Schreiber, Flora. Trade - Regnery, 1973, $8.95.
PB - Warner Paperback Library, 1974, $1.95.)

MANCHILD IN THE PROMISED LAND (Brown, Claude. Trade - Macmillan, 1965, $7.95.
PB - NAL, 1971, $1.50.)

SUNSHINE (Klein, Norma. PB - Avon, 1974, $1.50)

THE AUTOBIOGRAPHY OF MISS JANE PITTMAN (Gaines, Ernest. Trade - G.K. Hall, 1971,
$8.95. PB - Bantam, 1972, $1.25.)

OTHER SIDE OF THE MOUNTAIN (Valens, Evans G. Trade - Original Title LONG WAY UP:
THE STORY OF JILL KINMONT, Harper, 1966, $5.95. PB - Warner Paperback, $1.50.)

REFLECTIONS ON A GIFT OF WATERMELON PICKLE & OTHER MODERN VERSE (Dunning, Stephen,
Edward Lueders, & Hugh Smith, Compilers. Trade - Scott, Foresman, 1966.
PB - Scholastic, 1967, $.60.)

Following is a listing of other titles by category. This should prove to be useful to teachers who are interested in a thematic approach to a unit. Please be reminded that some respondents listed fiction as well as non-fiction:

THE TALE OF BEATRIX POTTER
FOR THOSE I LOVE
FROST: A PICTORIAL CHRONICLE
BRING ME A UNICORN
A PRECOCIOUS AUTOBIOGRAPHY
TO RACE THE WIND
BELL JAR
LOOKING BACKWARD
GREAT BRAIN BOOKS
I KNOW WHY THE CAGED BIRD SINGS
GATHER TOGETHER IN MY NAME
WHERE DID YOU GO-OUT WHAT DID YOU DO-NOTHING
TO CATCH AN ANGEL
AN OWL ON EVERY POST
THE HESITANT HEART
MY NAME IS AMRAM
LEONARDO DA VINCI
CHOICE OF WEAPONS
NO TIME FOR DYING
REVOLUTIONARY SUICIDE
ELLEN
EXCLUSIVE
HEADS YOU LOSE
GERONIMO
13 FLAT
YOUNG MR. CASSIDY
REAL ISADORA
BESSIE YELLOWHAIR
WHO WAS ROBERTO
THE UPSTAIRS ROOM
ABRAHAM LINCOLN
DANIEL BOONE
I, JUAN DE PARAJA
RICHIE
BURIED ALIVE
BILLY THE KID
THE LIFE AND WORDS OF JOHN F. KENNEDY
HELEN KELLER
WILLIE MAYS
MICKIE MANTLE
DOUGLAS MACARTHUR
BABE RUTH
FRAN TARKENTON
GALE SAYERS
HANK AARON
JIM BROWN
JOHNNY UNITAS
KAREEM ABDUL JABBAR
SPORTS GREATS OF THE 70'S
STORY OF MY LIFE
NOT WITHOUT LAUGHTER
THE AUTOBIOGRAPHY OF MARK TWAIN
THE LIFE AND HARD TIMES OF JUDY GARLAND
THE RISE AND FALL OF ADOLPH HITLER
GIRL WITH A PEN
EIGHTH MOON
WINSTON CHURCHILL

COMING OF AGE IN MISSISSIPPI
GEMINI
I WONDER AS I WANDER
THERE WAS ONCE A SLAVE
I ALWAYS WANTED TO BE SOMEBODY
WHEN ALL THE LAUGHTER DIED IN SORROW
O. J. SIMPSON
AUTOBIOGRAPHY OF A PAPAGO WOMAN
THE LEGEND OF BRUCE LEE
THE WATER IS WIDE
YES, I CAN
STORY OF JOSH
TO SIR, WITH LOVE
LOVECHILD: A SELF PORTRAIT
HEY! I'M ALIVE
GANDHI, AN AUTOBIOGRAPHY
PRESENTING MISS JANE AUSTEN
MADAME CURIE
THE FLYING TIGERS
PAPILLON
TIMES TO REMEMBER
JIM THORPE STORY
HOUDINI
COOL COS
HOW MY WORLD TURNS
BART STARR
HARPO SPEAKS
ROBERT BROWNING
HIT 29
LISA, BRIGHT AND DARK
JOURNEY TO IXTLAN
CARMEN
THE JUNKIE PRIEST
SHOOTING STAR
BANG THE DRUM SLOWLY
MARTIN LUTHER KING, JR.
FLORENCE NIGHTINGALE
CLARA BARTON
20 MODERN AMERICANS
GREAT WOMEN TEACHERS
PATTON
CHARRO - MEXICAN HORSEMEN
ANNIE OAKLEY
KNUTE ROCKNE
JACQUELINE KENNEDY ONASSIS
LOU GEHRIG
THE FDR STORY
THE DAY LINCOLN WAS SHOT
SANDY KOUFAX
CHRISTY
STRANGE PEOPLE
NIGHT
DAWN
SAM THE PLUMBER
THE SPIRIT OF ST. LOUIS
BASEBALL IS MY LIFE
PT 109

ADVENTURE/TRAVEL

HUNTERS OF THE WHALE
GAZELLE BOY
I SEE BY MY OUTFIT
TRAVELS WITH CHARLEY
REACH FOR THE SKY
LIMBO OF THE LOST
ZEN AND THE ART OF MOTORCYCLE MAINTENANCE
ESCAPE FROM COLDITZ
CATCH A KILLER
THE RAFT
SINBAD AND ME
PAPILLON
THE SHARK
HIGH ADVENTURES OF ERIC RYBACK
SS DARWIN
HEY! I'M ALIVE
KON-TIKI
A NIGHT TO REMEMBER
GOD IS MY CO-PILOT
BORN FREE
DEVIL'S TRIANGLE
WHITE DAWN
IBERIA
BIGGS
LIVING FREE
FOREVER FREE
GUADACANAL DIARY
MOON EXPLORERS
HIGH ADVENTURE
THE WIND LEAVES NO SHADOWS
DARK HILLS WESTWARD
MEXICO
FAMOUS TRIALS
THE GREAT INVENTIONS
COME ALONG TO BULGARIA
TRAILS WEST AND MEN WHO MADE THEM
STRANGE LAST VOYAGE OF DONALD CROWHURST
DOWN A DARK HALL
NEVER CRY WOLF
THE BOY WHO SAILED AROUND THE WORLD ALONE
TO SIR WITH LOVE
THE QUEST FOR ATLANTIS
THE MYSTERY OF STONEHENGE
BURIED CITIES AND ANCIENT TREASURES
JUNIOR YEAR ABROAD
JAWS
THE KING'S FIFTH
THE TIDAL WAVE
STORIES OF FAMOUS EXPLORERS
THREE CAME HOME
NIGHT OF THE GRIZZLIES
IN SEARCH OF ANCIENT MYSTERIES
MUTINY ON THE BOUNTY
RASCAL
RA EXPEDITION
LOST ON THE BARRONS
THE YEAR OF THE BUTTERFLY
OUTER SPACE STORIES
THE HOBBIT
THE SUMMER OF MY GERMAN SOLDIER
SUPER COPS
THE GUNS OF NAVARONE
WHITE ARCHER
WINTER THUNDER
SWISS FAMILY ROBINSON
THE TIME MACHINE
A WRINKLE IN TIME
HAWAIIAN JOURNEY
ISLAND OF THE BLUE DOLPHINS
RING OF WHITE WATER
A SKY OF MY OWN
THE THRESHER DISASTER
THE COMPLETE GUIDE TO TREASURE HUNTING
YOUNG AMERICANS ABROAD
THIS WAS THE NORTH
NOMADS OF THE WORLD
THE VOYAGES OF COLUMBUS
THE CROSSINGS
NOTHING BY CHANCE
SHARK ATTACK
JOURNEY TO THE CENTER OF THE EARTH
BORN INNOCENT
FIRST ON THE MOON
ALWAYS ANOTHER ADVENTURE
CORBET'S TIGER HUNTING IN INDIA
BEYOND STONEHENGE
SAVAGE SAM
DELIVERANCE
ALASKA
WILDERNESS U.S.A.
SCENIC WONDERS OF AMERICA
TWO AGAINST THE NORTH
THAT WAS THEN, THIS IS NOW
BOATNIKS
TOP OF THE WORLD
THE BEARS AND I
THE JOHNSTOWN FLOOD
BUT THERE ARE ALWAYS MIRACLES
WHERE THE RED FERN GROWS
THE OLD MAN AND THE SEA
CALL OF THE WILD
LEWIS AND CLARK EXPEDITION
AKU-AKU
SHACKLETON'S VOYAGE
ON THE ROAD
MEN AGAINST THE SEA

AUTOBIOGRAPHY/BIOGRAPHY

ONLY A NOVEL
ROBERTO CLEMENTE

HENDRIX
MRS. MIKE
CONRACK
CHARLES CHAPLIN
ALBERT EINSTEIN
JACKIE ROBINSON
JOAN OF ARC
MARY, QUEEN OF SCOTS
WALT FRASER
HITLER
LOUIS SULLIVAN
MARIE ANTOINETTE
HELEN KELLER'S TEACHER
LOUIS BRAINARD
CLARA BARTON
GEORGE CARVER
HELENA RUBINSTEIN
HANNIBAL
WESTINGHOUSE
ZACHARY TAYLOR
THE BOY WHO SAILED AROUND THE WORLD ALONE
WALKING TALL
LENIN REMEMBERS
AMERICAN ACES
FAREWELL TO MANZANAR
HOSTEEN KLAH, NAVAHO MEDICINE MAN
MARY TODD LINCOLN
THE SWAMP FOX
GREAT INDIAN CHIEFS
JENNIE
COSELL
JUDGE ROY BEAN
THREE FACES OF EVE
DIBS
ALL THE PRESIDENT'S MEN
FIFTH CHINESE DAUGHTER
GROWING UP JEWISH
MY SHADOW RAN FAST
THOMAS EDISON
FREDRICH DOUGLAS
JOE NAMATH
ROGER STAUBACH
JOHNNY BENCH
DAVY CROCKETT
JOHNNY APPLESEED
POCAHONTAS
SHORT WORLD BIOGRAPHIES
GREAT AMERICAN SHORT BIOGRAPHIES
WILLIAM THE CONQUERER
THE BROOKS ROBINSON STORY
MARTHA BERRY
ELEANOR AND FRANKLIN
NO LANGUAGE BUT A CRY
STREET PLAYERS
HELL'S ANGELS
GOD'S SMUGGLER
THE TRUTH BEHIND THE KENNEDY ASSASSINATION
RICHARD NIXON

THE KENNEDY YEARS
CONFESSIONS OF A DIRTY BALLPLAYER
I'M DONE CRYING
ZELDA
REACH FOR THE SKY
CHEAPER BY THE DOZEN
FOUR DAYS
ESCAPE FROM WARSAW
ROBERT KENNEDY
BENJAMIN FRANKLIN
TOSCONNINI
LETTERS TO TONY
SOLID ROCK
RUN, SHELLY, RUN!
NINE O'CLOCK IN THE MORNING
THE PRESIDENT'S LADY
LOVE IS ETERNAL
THE LAST BUTTERFLY
BURR
LAUREL AND HARDY
ZAPATA
JOURNEY
CAVETT
INDIAN PATRIOTS
CHIEF JOSEPH
CUSTER'S LAST STAND
JOHN F. KENNEDY
GERONIMO
BLACK ELK SPEAKS
KAIBAH
IN COLD BLOOD
MAN'S SEARCH FOR MEANING
MY FACE FOR THE WORLD TO SEE
I AM 15 AND I DON'T WANT TO DIE
THE STORY OF MY LIFE
SNOWBOUND IN HIDDEN VALLEY
LILIES OF THE FIELD
A MIGHTY HARD ROAD
CAPTAIN OF THE PLANTER
ALL GOD'S DANGERS
PRETTY SHIELD
WOODEN LEG
HAPPY HOOKER
THE WATER IS WIDE
WILD THING
CHRISTMAS MEMORIES
THE LIFE OF JERRY KRAMER
MAN IN A GREEN BERET
RASCAL
DREAM OF THE BLUE HERON
TWO YEARS BEFORE THE MAST
THE DRYSDALE STORY
DOWN THESE MEAN STREETS
TWENTY DAYS
ALI
PICTORIAL AUTOBIOGRAPHY OF DYLAN
THE LIFE AND TIMES OF GRIZZLY ADAMS

SPORTS

JIM THORPE
JABBAR!
RODEO, THE SUICIDE CIRCUIT
TEAM
ALWAYS ON THE RUN
STOP ACTION
FOUL
INSTANT REPLAY
BALL FOUR
BASKETBALL STARS OF 1973
THE UCLA STORY
NEW YORK TIMES - GUIDE TO SPECTATOR SPORTS
GO UP FOR GLORY
GRIESE/CSONKA
GREAT MOMENTS IN PRO FOOTBALL
KUNG FU
BRUCE TEGNER'S BOOK OF KUNG FU AND TAI CHI
THE GREATEST MOMENTS IN THE WORLD'S SERIES
FOSTER: A RACER'S DIARY
OPEN MAN
FOOTBALL
HOCKEY/FOOTBALL/BASKETBALL STARS OF 1975
STRANGE BUT TRUE SPORTS STORIES
ME AND THE SPITTER
ORR ON ICE
NAMATH, MY SON JOE
A COMIC BOOK OF SPORTS
BUCKEYE
HOW TO IMPROVE YOUR BASKETBALL FOR GIRLS
BASKETBALL FOR WOMEN
TEN TOP FAVORITES
LOMBARDI
THE COMPLETE BEGINNER'S GUIDE TO BICYCLING
THE QUARTERBACK
THE STORY OF BASEBALL
AMERICAN WOMEN IN SPORTS
ALL-PRO FOOTBALL STARS 1975
JERRY BRONDFIELD
BASEBALL STARS
BETTER SCRAMBLE THAN LOSE
100 YEARS OF FOOTBALL
BABE
BASKETBALL
BASEBALL'S UNFORGETTABLES
NO-HITTER
STAR QUARTERBACKS OF THE NFL
NEXT YEAR'S CHAMPIONS
CARS IN PICTURES
OLYMPIC GAMES
GREAT DEFENSIVE PLAYERS OF THE NFL
GREAT MOMENTS IN PRO FOOTBALL
AUTO RACING
MOTORCYCLING FOR BEGINNERS
PLAYER OF THE YEAR
GREAT RUNNING BACKS OF THE NFL

WALT FRAZIER
FROM GHETTO TO GLORY
BOYS OF SUMMER
WILT CHAMBERLAIN
KARATE
BABE RUTH STORY
BART STARR
BIG A
RIPLEY'S SPORTS ODDITIES
HANK AARON - 714 AND BEYOND
GUINNESS BOOK OF SPORTS RECORDS
GREATEST PRO QUARTERBACKS
THE NEW COMPLETE WALKER
THE PUNT, PASS AND KICK LIBRARY
BILL RUSSELL
THE YOGI BERRA STORY
THE GREAT ATHLETIC FEATS
O. J. SIMPSON
BOBBY ORR
PHIL ESPOSITO
LARRY BROWN
NORTH DALLAS FORTY
FACE AT THE SUMMIT
THE FIRST 50 YEARS
STRANGE BUT TRUE BASEBALL STORIES
6 DAYS TO SATURDAY
BASEBALL ENCYCLOPEDIA
THE PRO FOOTBALL BOOK
YOGA FOR ALL AGES
THE LIGHT OF YOGA SOULTY
YOGA FOR YOUNG PEOPLE
THE SKIERS BIBLE
THE GREAT WHITE HOPE
DRAG RACING
FOOTBALL'S UNFORGETTABLES
LIFE STORY OF WILLIE MAYS
KARTING
INCREDIBLE ATHLETIC FEATS
THE PRO QUARTERBACKS
BASEBALL LINGO
FOOTBALL LINGO
THE COMPLETE MOTORCYCLE BOOK
FOOTBALL
BASKETBALL LINGO
THE SPEED KING
THE LONG PASS
MAKE THE TEAM IN BASEBALL
OFF SEASON FOOTBALL TRAINING
THE YOUNG SPORTSMAN'S GUIDE TO FOOTBALL
STAR PASS RECEIVERS OF THE NFL
THE FRONT 4
PLAYOFF
HERE IS YOUR HOBBY: MOTORCYCLING
MAKE THE MOST OF YOUR HORSE
O.J. THE JUICE ON THE LOOSE

PROFESSIONAL FOOTBALL'S GREATEST GAMES
SECRETS OF KICKING THE FOOTBALL
BASKETBALL'S GREATEST TEAMS
PUMPING IRON

HENRY AARON
MICKEY MANTLE SLUGS IT OUT
HANK AARON CLINCHES THE PENNANT
PRO FOOTBALL'S ALL TIME GREATS

HOBBIES

LOST AND FOUND
FOXFIRE I, II, III
SADDLE UP!
MACRAME
AMERICAN INDIAN NEEDLEPOINT DESIGNS
STAR TREK LIVES
A HORSE OF YOUR OWN
MAKING JEWELRY
MAKING POTTERY
BACKPACKING
THE NEEDLEWORK BOOK
THE WHOLE KIDS CATALOG
101 SCIENCE EXPERIMENTS
TEEN CUISINE
JUNIOR COOK BOOK
THE MANY WAYS OF SEEING
THE COMPLETE WALKER
MODEL ROCKETRY
CROCHETING
YOU AND YOUR CAMERA
FOLK TOYS AROUND THE WORLD
COLOR AND DESIGN IN MACRAME
1001 VALUABLE THINGS YOU CAN GET FREE
OUTDOOR ART FOR KIDS
GETTING STARTED IN MODEL BUILDING
A MODERN HERBAL
ILLUSTRATED HASSLE-FREE MAKE YOUR OWN CLOTHES BOOK
CODES AND CIPHERS: SECRET WRITING THROUGH THE AGES
MOTHER EARTH'S HASSLE FREE INDOOR PLANT BOOK

FAMOUS COMPOSERS FOR YOUNG PEOPLE
YOUNG PEOPLE'S CONCERTS
HOW TO DRAW
PUPPY OWNER'S HANDBOOK
TRAPPING
HERE IS YOUR HOBBY: SLOT CAR RACING
PLAYING PRO FOOTBALL TO WIN
WORLD'S FINEST HORSES AND PONIES
PUPPY CARE AND TRAINING
THE ART OF CARTOONING
THE STEP-BY-STEP SERIES E.G. MACRAME
IT'S FUN TO COOK
FRIED MARBLES
STRING ARTS
HOW TO TAKE CARE OF YOUR GERBIL
DOLL COLLECTING
REPTILES AND AMPHIBIANS
SKATE BOARDING
AMERICAN HORSES AND PONIES
TOOL CHEST
MAKING PUPPETS COME ALIVE
ADVENTURE IN NEEDLEPOINT
BUILDING POTTERY EQUIPMENT
HORSES
HERE IS YOUR HOBBY
MAKE IT WITH PAPER
INTRODUCING NEEDLEPOINT
HISTORIC PLANE MODELS
CHICO'S ORGANIC GARDEN
WOODSTOCK CRAFTSMAN'S MANUAL
THE GADGET BOOK
GAME OF BASEBALL

CARS, MOTORCYCLES, ETC.

1975 MOTORCYCLE REPAIR HANDBOOK
AUTO REPAIR MANUAL
MOTORCYCLES: CLASSICS AND THOROUGHBREDS
KING OF THE DRAGSTERS
STOCK CAR RACING, U.S.A.
MOTORCYCLE HANDBOOK
HOT ROD
CYCLE JUMPERS
STEVE MCQUEEN: STAR ON WHEELS
MOTORCYCLE AND BIKE HANDBOOK
WHEELS AND PISTONS
HOW YOUR CAR WORKS
WHEELS
ALL TERRAIN ADVENTURE VEHICLES
MOTORCYCLING FOR BEGINNERS
AUTOMOBILES OF THE WORLD
RACING CARS AND GREAT RACES

COMPLETE ENCYCLOPEDIA OF MOTOR CARS
DRAG RACING
INCREDIBLE A. J. FOYT
BIKES AND RIDERS
FINDING THE GROOVE
ALL ABOUT MOTORCYCLES
FAMOUS CUSTOM AND SHOW CARS
30 DAYS IN MAY
ROAD RACE
SPEEDING MOTORCYCLE
WORLD OF RACING CARS
AUTO ALBUM
ALL ABOUT HORSES
MOTOCROSS
GREAT MOMENTS IN AUTO RACING
HOW AUTOMOBILES ARE MADE
UNDER THE HOOD

KARTING
THE COMPLETE MOTORCYCLE BOOK
HERE IS YOUR HOBBY: MOTORCYCLING
CARS IN PICTURES
ON TWO WHEELS
COMPLETE GUIDE TO MOTORCYCLES AND MOTORCYCLING
ZEN AND THE ART OF MOTORCYCLE MAINTENANCE
DAVID SOHN'S COLLECTION OF MOTORCYCLE SHORT STORIES
THE RED CAR
INDY 500
AUTO RACING
AUTOMOBILES OF THE FUTURE
FIXING UP MOTORCYCLES
AUTOMOTIVE ENCYCLOPEDIA
MOTORCYCLES
EVERYTHING YOU'VE ALWAYS WANTED TO KNOW ABOUT CARS BUT WERE AFRAID TO ASK

DRAMA/SCREENPLAY

THE MAKING OF STAR TREK
THE JAWS LOG
THE YOUNG FRANKENSTEIN
BILLY JACK
AMEN CORNER
THE GASSNER SERIES OF BEST AMERICAN PLAYS
PURLIE VICTORIOUS
BECKET
A MAN FOR ALL SEASONS
A LION IN WINTER
LET ME HEAR YOU WHISPER
J.B.
THE ANDERSONVILLE TRIAL
THE WONDERFUL ICE CREAM SUIT
DEATH TAKES A HOLIDAY
A MEMBER OF THE WEDDING
TEN LITTLE INDIANS
THE CORN IS GREEN
NIGHT MUST FALL
THE SHRIKE
TO BE YOUNG, GIFTED AND BLACK
COMEDY OF NEIL SIMON
6 PLAYS BY RODGERS AND HAMMERSTEIN
ROMEO AND JULIET
YOU'RE A GOOD MAN, CHARLIE BROWN
GREASE
BAD SEED
FANTASTICS
THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS
WESTSIDE STORY
MIRACLE WORKER
A MATTER OF PRIDE
28 SCENES FOR ACTING PRACTICE
CRUCIBLE
BLUES FOR MR. CHARLIE
INHERIT THE WIND
DR. COOK'S GARDEN
SHIPWRECK
ABSURD THEATER
THE NIGHT THOREAU SPENT IN JAIL
DEATH OF A SALESMAN
THE GLASS MENAGERIE
AFTER THE FALL
AMERICAN GRAFFITI
STREETCAR NAMED DESIRE
FINIAN'S RAINBOW
DEVIL AND DANIEL WEBSTER
LIGHT IN THE FOREST
LOVE STORY
JONATHAN LIVINGSTON SEAGULL
FIFTY PLAYS FOR JUNIOR ACTORS
EASY PLAYS FOR BOYS AND GIRLS
WHEN THE LEGENDS DIE
WAR OF THE WORLDS
THE STORY OF M*A*S*H
SOUNDER
TEN SHORT PLAYS
BEST MYSTERY AND SUSPENSE PLAYS OF THE MODERN THEATRE

POETRY ANTHOLOGY

MINDSCAPES
POEMS
THE WAY
ONLY THE MOON AND ME
SOME HAYSTACKS DON'T EVEN HAVE ANY NEEDLES
A WORD IN EDGEWISE
POETRY OF ROCK
CONTEMPORARY BLACK POETRY
THE ME NOBODY KNOWS
100 PLUS AMERICAN POEMS
WITHIN YOU/WITHOUT YOU
GRANDFATHER ROCK
GIVE ME A COOK DRINK OF WATER
AZLTAN
WHERE THE SIDEWALK ENDS
ARROWS FOUR
OPPOSITES
POETS CHOICE
PROPHET
BLACK VOICES
COLLECTED POEMS
SOUNDS OF SILENCE
ON CITY STREETS
CALVALCADE OF POEMS
POETRY OF THE SOUTH
AMERICAN FOLK POETRY

IN THE CLEARING BEYOND THE HIGH HILLS
SELECTED POEMS FOR YOUTH
ONE HUNDRED MODERN POEMS
THIS LAND IS MINE
MY HOUSE
THE WOMEN AND THE MEN
WHO I AM
THE GOLDEN LOVE
MALE AND FEMALE UNDER 18
POEMS FOR PLEASURE
ROOM FOR ME AND A MOUNTAIN LION: POETRY OF OPEN SPACE
HONEY AND SALT
I AM THE DARKER BROTHER
OXFORD BOOK OF POETRY
SPRINTS AND DISTANCES
BEACH GLASS
THE INNER CITY MOTHER GOOSE
BLACK POETRY
100 BEAUTIFUL THINGS
SEASONS IN THE SUN
A BOOK OF NATURE POEMS
ALONE
ROUNDUP OF WESTERN LITERATURE

RELIGION

THE PROPHET
GOD IS RED
JOURNEY TO IXTLAN
BLACK ELK SPEAKS
BIBLE
SENSE OF WHERE YOU ARE
DELIVER US
THE PRISONER AND THE KINGS
TM
THE LORD IS MY SHEPHERD
THE STORY OF WORLD RELIGIONS
IN SEARCH OF MEANING
THE NEW RELIGIONS
HELLO GOD, IT'S ME MARGARET
HARE KRISHNA AND THE COUNTERCULTURE
SCHEMERS, DREAMERS, AND MEDICINE MEN
THE CHOSEN
THE FAITHS OF MANKIND
GOD IS FOR REAL, MAN
JUNKIE PRIEST
I'M OK, YOU'RE OK
THE BROKEN WING
WHO AM I, GOD
THE LATE GREAT PLANET EARTH
GREAT RELIGIONS OF THE WORLD
THE FOUR LOVES
LIVING BIBLE
TWO FROM GALILEE
THE TEACHING OF DON JUAN
A SEPARATE REALITY
THE MORMONS
RELIGIONS
ARMED WITH LOVE
YOUNG PEOPLE AND RELIGION
HISTORY OF RELIGION IN THE U.S.
RUN BABY RUN

SOCIAL ISSUES

CUSTER DIED FOR YOUR SINS
ADDICT!
MY SHADOW RAN FAST
WORKING
POPULATION BOMB
AMERICAN WAY OF DEATH
BLOODLETTERS AND BADMEN
BIOLOGICAL TIME BOMB
BLACK MASKS: WHITE FACES
DARK GHETTO
TRAVELS WITH CHARLEY
RICHIE
THE ABORTION DECISION
THE FAMILY OF MAN
ROSENBERG TRIAL
GIRLS AND SEX
FACTS ABOUT SEX FOR TODAY'S YOUTH
WITH LOVE FROM KAREN
DRUGS: FACTS ON THEIR USE AND ABUSE
TO BE A SLAVE
I'M SOMEBODY IMPORTANT
GROWING UP BLACK
I NEVER PROMISED YOU A ROSE GARDEN
CHICANO MANIFESTO
WE TALK, YOU LISTEN
REPORT FROM ENGINE CO. 82
SOUTH BY SOUTHWEST
NIGGER
FUTURE SHOCK
BOSTON STRANGLER
PROBLEMS OF DEATH
THE LONELY CROWD
BURY MY HEART AT WOUNDED KNEE
DEATH IS A NOUN
WARD 402
HOW TO SAY NO TO A RAPIST AND SURVIVE
THE FOXFIRE BOOK
BOYS AND SEX
SINGLE AND PREGNANT
TOTAL LOSS FARM
FAMILY TALK
SOMEWHERE A CHILD IS CRYING
JONES
EXCLUSIVE
THE PERSECUTOR
JORDI: DAVID AND LISA

THE MANSON FAMILY
YOUNG PEOPLE AND DRUGS
THE NAVAJO
THE AMERICAN WAY OF DEATH
THE SHOOTINGS AT KENT STATE
ROAD TO WOUNDED KNEE
PATCH OF BLUE
CONVERSATIONS WITH AMERICANS
HEROIN IS MY BEST FRIEND
THE TRUTH ABOUT DRUGS
MY LAND IS DYING
THE RIDDLE OF RACISM
DEATH ROW
NON TRADITIONAL CAREERS FOR WOMEN
UNDER THE MASK
DON'T LOOK AND IT WON'T HURT
HERE I AM
IN COLD BLOOD

ANTHEM
MIND DRUGS
WHAT YOU SHOULD KNOW ABOUT DRUGS AND DRUG ABUSE
GIRLS OF HUNTINGTON HOUSE
YOUNG PEOPLE AND PARENTS
PANIC IN NEEDLE PARK
UP THE DOWN STAIRCASE
WASHINGTON VS. MAINSTREET
BLACK CARGO
CIVIL RIGHTS
TOO MUCH GARBAGE
THE DOPE BOOK
SMALL HANDS, BIG HANDS
THE MIGRANT WORKERS AND CESAR CHAVEZ
NO LANGUAGE BUT A CRY
TO MY BROTHER WHO DID A CRIME
THE GLORY AND THE DREAM TEACHER

OTHER-UNCLASSIFIED

EPIC POETRY - I AM JOAQUIN
I'M SOMEBODY IMPORTANT
GIFTS OF AN EAGLE
BURY MY HEART AT WOUNDED KNEE
WOUNDED KNEE
THE PAPAGO PEOPLE
BATTLE OF THE LITTLE BIG HORN
CHARIOTS OF THE GODS
THE SOOTHSAYER'S HANDBOOK
BEST OF LIFE
DIBS
NO LANGUAGE BUT A CRY
EVERYTHING YOU'VE ALWAYS WANTED TO KNOW ABOUT SEX
HOW TO BE YOUR OWN BEST FRIEND
I'M OK, YOU'RE OK
THE MISEDUCATION OF THE AMERICAN NEGRO
DOWN THESE MEAN STREETS
GO TELL IT ON THE MOUNTAIN
THE FIRE NEXT TIME
AN AMERICAN FAMILY
EIGHTY-THREE HOURS TIL DAWN
BATTLE OF BRITAIN
STRANGE UNSOLVED MYSTERIES
IN COLD BLOOD
HELEN HELP US
IN SEARCH OF ANCIENT MYSTERIES
BERMUDA TRIANGLE MYSTERY, SOLVED
GODS FROM OUTER SPACE
SENSE OF WONDER
AMERICAN RIDDLE BOOK
BODY LANGUAGE
ALL THE PRESIDENT'S MEN
THE GOD BENEATH THE SEA
THE HOLLOW HILLS
SPINDRIFT
ERIC

GARDENS OF WAR
THE CRYSTAL CAVE
WRAPPED FOR ETERNITY
WORDS FROM THE MYTHS
TERRORS OF THE SCREEN
MORE FREAKY FACTS
THE FOXFIRE BOOK
VOLCANOES
DINOSAURS
THE GREAT HOUDINI
STRANGELY ENOUGH
STRANGE, SUDDEN, AND UNEXPECTED
RIPLEY'S BELIEVE IT OR NOT
ILLUSTRATED BEATLES
THE COMPLETE SHERLOCK HOLMES
UNDERSTANDING WEATHER
THE UNIVERSAL URGE
THE PANTHEON STORY OF ART FOR YOUNG PEOPLE
A VOICE FOR WILDLIFE
LIFE IN A DROP OF WATER
THE LIBERATED WOMAN'S SONGBOOK
SLEEP AND DREAMS
ADVERTISING
HANDBOOK ON DATING
UFO'S PAST, PRESENT, AND FUTURE
STRANGE POWERS OF UNUSUAL PEOPLE
LINDA GOODMAN'S SUNSIGNS
DANCE IS A CONTACT SPORT
GRAFFITI #2
BIG BOOK OF JOKES
ASK BETH: YOU CAN'T ASK YOUR MOTHER
CHEAPER BY THE DOZEN
SOUND AT SUNSET
GLIMPSES OF THE BEYOND
STORY OF JOSH
SUNSHINE

GREEK GODS AND HEROES
WITCHCRAFT OF SALEM VILLAGE
UFO EXPERIENCE
WITCHCRAFT TRIALS OF SALEM VILLAGE
IS SOMETHING UP THERE?
THE DEVIL'S SHADOW
ALIENS FROM SPACE
UFO'S EXPLAINED
THE AMERICAN COWBOY IN LIFE AND LEGEND
RODEO
AMERICAN HORSES
WORLD WAR II IN THE AIR: EUROPE
THE BATTLE FOR IWO JIMA
INDIAN STORIES FROM THE PUEBLOS
THE SHARK
HORSES
THE BEST JOKES FROM BOY'S LIFE
THE COWBOYS
RIDDLES, RIDDLES, RIDDLES
THE SHARKS
NAVAJO MADE EASIER
COMANCHE OF THE SEVENTH
JEAN AND JOHNNY
DETOUR FOR MEG
IN THE SHADOW OF A RAINBOW
UFO'S
SUN SIGNS
THE OTHER SIDE OF THE MOUNTAIN
DEATH BE NOT PROUD
LIMBO OF THE LOST
THE GULAG ARCHIPELAGO
WALK ABOUT

UFO'S AND IFO'S
DELL HOROSCOPE BOOKS
PORTRAIT OF A MINORITY: SPANISH SPEAKING AMERICANS
CONTROLLING YOUR WEIGHT
FULL HOLD AND SPLENDID PASSAGE
EXPLORERS AND EXPLORING
YOU BE THE JUDGE
THE WRECK OF THE WHALESHIP ESSEX
OCTOPUS AND SQUID
FIRST YOU CATCH A FLY
IS THAT MOTHER IN THE BOTTLE
ACUPUNCTURE
STREET POEMS
FAT FREE
THE ART OF AMERICA IN THE EARLY TWENTIETH CENTURY
UNDERSTANDING SEX
WHY WE DO WHAT WE DO
COSTUMES AND STYLES
MAKING IT: A GUIDE TO STUDENT FINANCES
MATH MENAGERIE
POLTERGEISTS
EASY GOURMET COOKING
THE SOOTHSAYERS
GOODBYE TO BEDLAM
MOTHER NATURE'S BEAUTY CUPBOARD
MONEY AND KIDS
RETURN TO HIROSHIMA
TRIANGLE OF TERROR

OTHER-WESTERNS

FALLON

OTHER-LANGUAGE

STRICTLY SPEAKING
PULLET SURPRISES

WORD PLAY
HOG ON ICE

OTHER-HUMOR

STORIES TO MAKE YOU FEEL BETTER
AN OWL IN THE ATTIC AND OTHER PERPLEXITIES

TALES OUT OF SCHOOL

OTHER-EDUCATION

AN EMPTY SPOON
TO TEACH, TO LOVE
THE WATER IS WIDE

P.S. YOU'RE NOT LISTENING
THE THREAD THAT RUNS SO TRUE
ME, THE FLUNKIE

OTHER-SCIENCE/ECOLOGY

INCURABLE WOUND
WHAT'S LEFT
THE DELECTABLE MOUNTAINS
THE BEST NATURE WRITING OF JOSEPH WOOD KRUTCH

ELEVEN BLUE MEN
A MAN NAMED HOFFA
THE CASE OF THE MIDWIFE TOAD

OTHER-ARCHITECTURE/BUILDING

CATHEDRAL
PYRAMID

CITY

OTHER-CRIME

BLOODLETTERS AND BADMEN

OTHER-SEX

BOYS AND SEX
GIRLS AND SEX

OTHER-ANIMALS

ANIMALS NOBODY LOVES
ALL CREATURES GREAT AND SMALL
NEVER CRY WOLF
INCREDIBLE JOURNEY
BORN FREE
POLICE DOGS IN ACTION
WHO WAKES THE GROUNDHOG
ALL THINGS BRIGHT AND BEAUTIFUL
THE LION
SOLO: THE STORY OF AN AFRICAN WILD DOG
FIRST AID TO ANIMALS

The results of this survey (along with the bibliographical information and price of the most popular books) should enable educators to choose books for purchase, help students find a book they might like, and assist teachers themselves in developing thematic units, utilizing non-fiction, based on student interest.

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SHOPTALK:

"Of course, this is only one example. I have spoken of the 'well-wrought' junior novel as our transitional vehicle. What does this glib expression mean? It means first that a valid facet of adolescent experience is handled with insight. This differentiates the true junior novel from the juvenile book which is merely easier to read than an adult book. The true junior novel, however, emphasizes the inner development of an adolescent character against the backdrop of the adolescent culture. The nature of the problem area treated is unimportant. The run-of-the-mill book may deal with a serious problem, let's say the estrangement of father and son, and yet treat it superficially and patly with no real insight into the genesis of the problem or the motivations of the people involved. On the other hand, some junior novelists are prone to take a tongue-in-cheek attitude which assures the reader at the outset that the problem is really not important and that if he will but be patient for 240 pages all will be well. By what means are problems solved or adjusted to? This is a key question. In the formula piece, solutions are often complete and phony, dependent upon external circumstance and coincidence rather than upon development of the main character. For example, Jim's ambition is to make the football team but he is woefully inept. His older brother takes him in hand for some private sessions and Jimmy becomes a shifty tailback. The better books avoid, of course, any complete and final solution of problems, stressing evolution rather than metamorphosis. (Dwight Burton, "The Role of the Junior Novel: The Teacher's Stake," in Ruth E. Reeves, ed., IDEAS FOR TEACHING ENGLISH: GRADES 7-8-9, SUCCESSFUL PRACTICES IN THE JUNIOR HIGH SCHOOL, Champaign, IL: NCTE, 1966, p. 233)

The membership of the International Children's Literature Association (CLA) took a vote and arrived at a list of the 10 best children's books published in America since 1776. (1) E.B. White's CHARLOTTE'S WEB, (2) Maurice Sendak's WHERE THE WILD THINGS ARE, (3) Twain's TOM SAWYER, (4) Alcott's LITTLE WOMEN, (5) Twain's THE ADVENTURES OF HUCKLEBERRY FINN, (6) Laura Ingalls Wilder's THE LITTLE HOUSE IN THE BIG WOODS, (7) Esther Forbes' JOHNNY TREMAIN, (8) L. Frank Baum's THE WIZARD OF OZ, (9) Wilder's THE LITTLE HOUSE ON THE PRAIRIE, (10) Scott O'Dell's ISLAND OF THE BLUE DOLPHINS and Jean Craghead George's JULIE OF THE WOLVES. ("Roundup" supplement, DENVER POST, March 7, 1976, p. 25)

"HAVE YOU GOT ANOTHER BOOK JUST LIKE THAT OTHER BOOK YOU TOLD ME ABOUT LAST WEEK?"
---OR---
A HIGH SCHOOL LIBRARIAN TELLS THE TRUTH ABOUT WHAT TODAY'S TEENAGERS ARE READING

Cynthia K. Crow, Librarian, El Toro High School, El Toro, California

Perhaps some of the experts are right and we are moving toward the time when books will be passé. Since our current crop of teenagers has been weaned on television, many high school English teachers worry that kids no longer read for pleasure, but only to fulfill school assignments. I can only conclude from observing the teenagers I know best that the only necessity for developing teenagers into people who read for enjoyment is a large amount of available reading material that they really like to read.

What are kids reading in 1976? Everything! Adolescent novels, adult novels, oldies but goodies, contemporary non-fiction, and lots of periodicals. The adolescent novel is so popular I have to keep as many as 10 copies of some of the more requested titles. Most often asked for are THE OUTSIDERS; THAT WAS THEN. THIS IS NOW; THE PIGMAN; MY DARLING, MY HAMBURGER; LISA, BRIGHT AND DARK; MR. AND MRS. BO JO JONES; DURANGO STREET; THE CONTENDER; PHOEBE; WHERE THE LILIES BLOOM; WHERE THE RED FERN GROWS; and IT COULD HAPPEN TO ANYONE. THE OUTSIDERS is still the most popular adolescent novel in our area. It is a perfect book to recommend to the student who hates to read. You must be aware that after you get a student to read his first book he will be back for more. That's when you give him THAT WAS THEN. THIS IS NOW and get ready to move him on to CATCHER IN THE RYE.

In adult fiction, JAWS is as popular with teenagers as it is with other readers. Some current favorites in adult fiction are DAY OF THE JACKAL; DUEL OF EAGLES; LADY; HARVEST HOME; THE OTHER; THE GODFATHER; THE EXORCIST; AIRPORT; HOTEL; ONE FLEW OVER THE CUCKOO'S NEST; LOVE STORY; JONATHAN LIVINGSTON SEAGULL; WATERSHIP DOWN; THE CRYSTAL CAVE; THE HOLLOW HILLS; THE SHIVERING SANDS; THE EAGLE HAS LANDED; THE 7% SOLUTION; ONCE IS NOT ENOUGH; SUMMER OF '42; EXODUS; and every Harlequin Romance I can get my hands on (if Harlequin Romances gag you, please remember that kids could care less about that, and so what's wrong with a corny happy ending anyhow?) Also, anything that's been made into a film is almost a sure-fire hit with teenagers.

Adult science fiction and fantasy are so popular with teenagers that I've put them together in a separate category. Top choices right now are anything by Ray Bradbury (FAHRENHEIT 451; MARTIAN CHRONICLES; ILLUSTRATED MAN; etc.), CLOCKWORK ORANGE; CHILDHOOD'S END; RENDEZVOUS WITH RAMA; 2001: A SPACE ODYSSEY; CAT'S CRADLE; BREAKFAST OF CHAMPIONS; SLAUGHTERHOUSE-FIVE; LORD OF THE RINGS; and STRANGER IN A STRANGE LAND. Also Edgar Rice Burroughs "Mars" series is back in paperback. I put the first four on the shelves and they were gone in 15 minutes!

It may shock you to know that kids are re-discovering GONE WITH THE WIND; GRAPES OF WRATH; CATCHER IN THE RYE; THE GOOD EARTH; CALL OF THE WILD; WHITE FANG; THE GREAT GATSBY; FAREWELL TO ARMS; FOR WHOM THE BELL TOLLS; OF MICE AND MEN; and even the books of Twain and Dickens. Often students are assigned to read a "classic" in English class, and they become hooked on the author and read everything they can find. That should give hope to the local English department!

In non-fiction the favorites are GO ASK ALICE (wherever you classify this it's a big hit!); ALIVE; BRIAN'S SONG; I AM THIRD; PAPILLON; HELTER SKELTER; DEATH BE NOT PROUD; KAREN; I PIG; SERPICO; THE GIRLS OF HUNTINGTON HOUSE; DIARY OF ANNE FRANK; ERIC; THE BEST OF LIFE; DOVE; SYBIL; GUINNESS BOOK OF WORLD RECORDS (I think I could open a library with 100 copies of this book!) RIPLEY'S BELIEVE IT OR NOT series, and the current rages THE TEACHING OF DON JUAN; A JOURNEY TO IXTLAN; and A SEPARATE REALITY by Carlos Casteneda.

The most read periodicals besides the daily newspapers are DIRT BIKE; SURFER; CYCLE; CYCLE NEWS; SEVENTEEN; GLAMOUR; and MADEMOISELLE.

If your high school library does not contain most of these titles, I would certainly question the librarian. If a large amount of paperbacks aren't in sight--if the Librarian is hidden in her office and doesn't want to help your kids find books--if her main objective is keeping the Library clean and neat and keeping the kids away from the books--if she thinks that the latest adolescent novel is BEANY GETS ACNE and no decent child would consider reading SYBIL or GO ASK ALICE or HELTER SKELTER--you've got trouble! (See what you can do about getting rid of her. She's turning kids off to reading and she's bad for our image!)

If your library has none of these problems--stop in and watch your students reading because they enjoy it. It will remind you why you went into teaching!

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SHOPTALK:

"It has been argued that if these books were not available the better books would be read. It is possible that the children of the literary classes may be wooed temporarily from better reading but if they have been taught to love the best books the reading of teen-age stories will be only a temporary phase and who knows but that these children of the literate may also need a little help in adjusting to the adult world? Certainly up to the past twenty years the best books had the field to themselves and the general public could not, by any shade of the imagination, have been called well read. Twenty years ago people traveling on subways, buses, and trains read either nothing or pulp magazines. To read a respectable book made one stand out like a sore thumb. Today, the conspicuous reader is the one reading a pulp magazine. To be sure, teen-age stories are not responsible for this but it cannot be said that when the best books had the field to themselves the level of reading was higher.

Despite any defense made of teen-age novels, all those who produce or circulate them know they are thin fare from a literary point of view. They all agree that they are not ends in themselves but are intended as tools in the development of the reader. To the indifferent reader they teach the joy and excitement of reading; they supply reading matter to the accelerated young reader of undeveloped emotions until he can respond to adult books; they teach the bewildered teen-ager to be at home in his world and point him to better books. Young people's collections in many large public libraries are made up of 20 per cent teen-age stories and 80 per cent adult books. Libraries are attempting to introduce adult reading to teen-agers, using the teen-age story as the valuable tool it is. The trained young people's librarian seldom fails to observe the signs of maturity in her readers and can testify that many a girl who once read SUE BARTON, STUDENT NURSE is today reading Tolstoy and Paton." (Margaret A. Edwards, "The Rise of Teen-Age Reading," SATURDAY REVIEW, November 13, 1954, p. 95)

In the last few years, several books which have won awards have come under attack for their racism, or, to be more exact, their supposed or alleged racism. Paula Fox's THE SLAVE DANCER has been so attacked, unfairly it seems to me. A more concerted attack has been aimed at Theodore Taylor's THE CAY. If you're curious about the nature of the attacks or the defenses, look at "Censorship and Racism: A Dilemma for Librarians" and "Revoking THE CAY Award: The Establishment Cries Foul!" in the INTERRACIAL BOOKS FOR CHILDREN BULLETIN, 1975, Nos. 3 & 4. The charges are disturbing, and both attacks and defenses deserve the attention of teachers and librarians since we're likely to see more of these in the near future.

SALMAGUNDI IN JUNIOR HIGH READING

Jackie Cronin, Jordan Junior High School, Minneapolis, Minnesota

What do 7th and 8th graders in an inner city school in Minneapolis, Minnesota enjoy reading? Happily, they are reading a tremendous variety and volume of books and magazines. In the past it was nearly a categorical fact that boys, particularly of junior high age, read non-fiction and that girls read fiction. We see a slight departure from that dictum in our school library, but adolescent boys still seldom delve into fiction except for a few titles within the subjects of delinquency and adventure. Those books include DURANGO STREET, THE OUTSIDERS, ESCAPE, RUN, BABY, RUN, THAT WAS THEN, THIS IS NOW (delinquency), and MY SIDE OF THE MOUNTAIN, DEATH WATCH (which was televised as THE SAVAGES), and CATCH A KILLER (adventure).

Television and movies are the greatest motivators for getting boys into fiction. We have frequent requests for JAWS, TOWERING INFERNO, HINDENBERG, PLANET OF THE APES, the STAR TREK series, THE POSEIDON ADVENTURE, the M*A*S*H series, SERPICO, SUPER COPS, and ROLLERBALL.

Caution is the by-word when it comes to boys and fiction. It is an unusual sight, indeed, to see a young man browsing in the fiction section as girls are wont to do. Besides the few familiar aforementioned titles and the movies and television shows with which they are already conversant, they show little interest in trying stories.

There are two exceptions to this in the classroom setting. Despite the aversion to fiction, novels that are read in the classroom are generally well received by boys. The following have been taught successfully in our school as part of a unit or read aloud by the teacher: SHANE, BLESS THE BEASTS AND CHILDREN, WHERE THE LILIES BLOOM, WILD IN THE WORLD, JOHNNY BINGO, ISLAND OF THE BLUE DOLPHINS, OLD YELLER, JULIE OF THE WOLVES, BAD FALL, and WILD GOOSE, BROTHER GOOSE, the last three scoring highest.

When students receive an English assignment to read a novel, either relating to a teaching unit or one of their choice, my colleague and I give book talks. When it comes time for selection many boys are in there scrambling with the girls for the good stories. It is unfortunate that the appreciation and enthusiasm for required reading rarely carries over into a new reading pattern. Reading abilities which traditionally rank lower than girls, slower social and emotional maturation, plus a sexist view that stories are sissified are undoubtedly contributing factors to the situation. Unfortunately, the schools only provide remediation for the first problem.

Boys churn through volumes of non-fiction in almost every subject area: collecting, magic, sports, World War II battles and equipment, gangsters, monsters, horror movies, old comics revived, pictorial works, animals, aquariums, hunting, fishing, to name a few. We will never have enough materials about judo, karate, Kung Fu, and Bruce Lee to satisfy the demands. Waiting lists are unending for THE LEGEND OF BRUCE LEE; BRUCE LEE, 1940-1973; KUNG FU: CINEMA OF VENGEANCE all of which we carry in multiple copies.

There is evidence of some cross-over by the sexes in their conventional areas of interest in non-fiction. Minnesota law states that all home economics and industrial arts courses must be co-educational. Boys reveal expanded interests in cookbooks or materials pertaining to child development. Girls are cautiously becoming more catholic in their reading tastes, but still have a long way to go. In the non-fiction area they traditionally have read biographies and animal books, but we have been cheered by a gradual interest in sports, particularly the pro sports (the Twin Cities are the home of four pro teams - football, baseball and two hockey). As may be expected they enjoy a variety of craft books and share an enthusiasm with the boys for drawing books.

Guidance through their adolescent period is a large part of what girls seek through young adult fiction. The range of reading levels and emotional maturity of our girls is reflected in their choice of books. They like ingenuous stories about the quest for friendship such as THE THREE OF US, GERTRUDE KLOPPENBERG, (PRIVATE) and JENNIFER, HECATE, MACBETH, WILLIAM McKINLEY AND ME, ELIZABETH, the latter as being a fine example of interracial friendship.

Novels about physical maturation, breast development, the onset of menstruation and sex instruction are very important. The epitome in that category is Judy Blume's ARE YOU THERE, GOD? IT'S ME, MARGARET. THEN AGAIN, MAYBE I WON'T, also by Judy Blume, an author who is an established winner with our readers, FREDDY'S BOOK an amusing tale of a young boy seeking the truth about sex, and THE THREE OF US are additional titles. Tardy sex education resulting in pregnancies is a popular subject depicted in John Neufeld's FOR ALL THE WRONG REASONS, BONNIE JO GO HOME, MY SWEET CHARLIE, TOO BAD ABOUT THE HAINES GIRL, and THE GIRLS OF HUNTINGTON HOUSE.

Family problems as depicted in MOM, THE WOLF MAN AND ME, a delightful story of an illegitimate teen-ager who wants to stay that way,IT'S NOT THE END OF THE WORLD, a story of divorce by Judy Blume, JENNIFER, the story of a girl with an alcoholic mother, are regular. Since such a large number of our students are in single-parent homes, have a step-parent or experience other severe family problems, it is not difficult to see why this genre is so significant to them.

The popularity of books about physical and mental infirmities exists for various reasons: some readers mention that they have family members or friends with similar problems; they enjoy stories of triumph over difficult odds; it's sometimes comforting to read stories of people whose lives are worse than their own. Frequently chosen are DEENIE, the story of a girl with scoliosis, curvature of the spine by Judy Blume, LISTEN FOR THE FIG TREE, about a blind, black girl, and NO LANGUAGE BUT A CRY, a nonfiction story written by Richard D'Ambrosia, the psychiatrist who treated the physically and mentally battered child in his account.

Credible female delinquents have received short shrift in Y.A. novels, but there have been some recent entries in the field that provide equal time. RUN, SHELLEY, RUN, a rather preachy story about the dehumanization of penal institutions on a runaway girl and two television inspired novels, SARAH T. (teen-age alcoholism) and BORN INNOCENT (runaway and gang rape in a detention center) are examples Hal Ellson's TOMBOY, not to be confused with Beverly Cleary's book, in its 16th printing since its 1950 publication is a bit dated, but the alienation experienced by the main character is familiar to many of our young ladies. Runaways, especially girls, are as great a problem in our city and these books reflect the problem. Marilyn Harris' THE RUNAWAY'S DIARY is more difficult to read than the previously mentioned titles, but is very introspective.

Guilt and fear are the resultant emotions following the wrongdoings caused by a prank telephone call and I KNOW WHAT YOU DID LAST SUMMER, a tale of hit-and-run. THE BAD SEED, a chilling tale of evil, is thoroughly relished, especially, when our readers discover that the book's ending is much worse than the movie version.

Many girls in upper-elementary grades and junior high keep their own diaries and enjoy novels written in that form. Harris' book, GERTRUDE KLOPPENBERG, PRIVATE, DIARY OF A.N., GO ASK ALICE and DIARY OF A FRANTIC KID SISTER are other examples.

A continuing fondness for mystery stories prevails plus a new category we chiller fans simply call "creepy stories." THE MANX CAT, THE BABYSITTER, CRAWLSPACE, FERAL, and CARRIE are our favorites - marvelous stories of demented personalities, animals gone mad and hyperkinesis as the weapon of an avenging teen-ager.

Literature depicting the life experiences of their respective minorities is avidly read by the black and Native American students, books like Maya Angelou's delightful autobiographies, I KNOW WHY THE CAGED BIRD SINGS, and GATHER TOGETHER IN MY NAME plus OSSIE, the incredible life story of Ossie Guffy, a black woman who struggled through life encountering several black men who all loved her and left her with child. The fact that this woman continued to pass up the solution to her ongoing problems of pregnancy and poverty (having her tubes tied) all the while rationalizing to herself that her sex life was moral as long as she continued to procreate as God intended. Hopefully, the girls who read the book see the drawbacks to that line of thinking and recognize the greater truths illustrated in her story.

THIS CHILD'S GONNA LIVE, a pulsating novel of a rural Southern black woman's torment struggling for her children's survival, is exhausting and depressing to read, but our more mature young ladies are persevering. Young adult novels which are in demand are LISTEN FOR THE FIG TREE; A TEACUP FULL OF ROSES; I, DWAYNE KLEEBER; DIARY OF A.N.; and DADDY WAS A NUMBER RUNNER.

SHOOT AN ARROW TO STOP THE WIND, THE ORDEAL OF RUNNING STANDING, OUR CUP IS BROKEN, SOUL CATCHER, and HATTER FOX are recommended by our leading Native American fiction reader whose tastes in literature are mature and sophisticated. HATTER FOX, slated to become a movie is a heartrending story of a modern day Navaho girl that many students, regardless of race, have read.

A librarian may be said to have a biased viewpoint on the subject of children and books being surrounded all day by young people seeking information and recreation from the printed word. Keeping this in mind, it is, nevertheless, difficult for this librarian to accept the premise that youngsters don't read as much as they did before the advent of television. With a concerted effort by teaching and library staffs an active reading program can exist in any school. Much of its success hinges on positive attitudes of the professionals. Even though children have reading deficiencies, they still like to look at pictures in books, have interests to pursue and will read if materials of appropriate reading levels and interests are provided. Given opportunity and encouragement by librarians and teachers, time in school to use the library and to read, great improvements in reading and attitudes towards books can be attained.

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(Note: All books are available in paperback unless indicated by an *. Because of frequently inflated book prices, readers should consult the latest issue of PAPERBOUND BOOKS IN PRINT for accurate information. For bibliographic information on hardbound books, consult BOOKS IN PRINT. Most libraries carry these reference tools).

*Maya Angelou, GATHER TOGETHER IN MY NAME
Maya Angelou, I KNOW WHY THE CAGED BIRD SINGS
Anonymous, GO ASK ALICE
Peter Benchley, JAWS
James Blish, STAR TREK
Alex B. Block, THE LEGEND OF BRUCE LEE
Judy Blume, ARE YOU THERE, GOD? IT'S ME, MARGARET
Judy Blume, DEENIE
Judy Blume, IT'S NOT THE END OF THE WORLD
Judy Blume, THEN AGAIN, MAYBE I WON'T
Frank Bonham, DURANGO STREET
Pierre Boulle, PLANET OF THE APES
Ben Bova, ESCAPE
Vera and Bill Cleaver, WHERE THE LILIES BLOOM
Hila Coleman, DIARY OF A FRANTIC KID SISTER
*James Connor, I, DWAYNE KLEBER
Charles Crawford, BAD FALL
Nicky Cruz, RUN, BABY, RUN
Richard D'Ambrosia, NO LANGUAGE BUT A CRY
John Donovan, WILD IN THE WORLD
Lois Duncan, I KNOW WHAT YOU DID LAST SUMMER
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Fred Gipson, OLD YELLER
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Marilyn Harris, HATTER FOX
*Marilyn Harris, THE RUNAWAY'S DIARY
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*Charlotte Herman, THE THREE OF US
S. E. Hinton, THE OUTSIDERS
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Ruth Hooker, GERTRUDE KLOPPENBERG (PRIVATE)
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Sharon Bell Mathis, A TEACUP FULL OF ROSES
Edith Maxwell, JUST DIAL A NUMBER
*Florence Crannell Means, OUR CUP IS BROKEN
Louise Meriwether, DADDY WAS A NUMBER RUNNER
Michael Mooney, HINDENBERG
John Neufeld, FOR ALL THE WRONG REASONS
John Neufeld, FREDDY'S BOOK
Browning Norton, JOHNNY/BINGO
Scott O'Dell, ISLAND OF THE BLUE DOLPHINS
Rainbow Publications, BRUCE LEE, 1940-1973
*Berton Roueche, FERAL
Gertrude Samuels, RUN, SHELLEY, RUN
Jack Schaefer, SHANE
Zoa Sherburne, JENNIFER
Zoa Sherburne, TOO BAD ABOUT THE HAINES GIRL
*Colin Stuart, SHOOT AN ARROW TO STOP THE WIND
Glendon Swarthout, BLESS THE BEASTS AND CHILDREN
Robert Wagner, SARAH T
David Westheimer, MY SWEET CHARLIE
Robb White, DEATH WATCH
L. H. Whittemore, SUPER COPS
George Woods, CATCH A KILLER
Sarah Wright, THIS CHILD'S GONNA LIVE

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SHOPTALK:

"The first duty of the teacher of literature is, therefore, to see that his pupils have abundant opportunities to read good books. Reading must begin early and must never cease. There is no central theory or doctrine of literature that may be mastered in a year or a term of a school course. The essential thing to aim at is the acquisition of a store of memorable reading. The teacher must know what the good books are, and must perpetually watch to assure himself that the books he recommends are really taking vital hold on minds. The danger to be dreaded is that reading grow perfunctory, a task done to please the teacher, not spontaneous, not impelled by inner motive." (Samuel Thurber, "How to Make the Study of Literature Interesting," THE SCHOOL REVIEW, September 1898, p. 491. Samuel Thurber was one of the great teachers and English-educators of his time, and his articles are still worth reading, especially those that appeared in ACADEMY.)

"Claims are frequently advanced for the use of so-called 'junior books,' a 'literature of adolescence,' on the ground that they ease the young reader into a frame of mind in which he will be ready to tackle something stronger, harder, more adult. The Commission has serious doubts that it does anything of the sort. For classes in remedial reading a resort to such books may be necessary, but to make them a considerable part of the curriculum for most students is to subvert the purposes for which literature is included in the first place. In the high school years, the aim should be not to find the students' level so much as to raise it and such books rarely elevate." (FREEDOM AND DISCIPLINE IN ENGLISH: REPORT OF THE COMMISSION ON ENGLISH, NY: College Entrance Examination Board, 1965, p. 49)

THE QUALITIES OF LITERATURE FOR ADOLESCENTS

M. Jerry Weiss, Jersey City State College, Jersey City

The study of the qualities of literature should begin by recognizing the qualities of readers. Nothing is more personal than the way an individual reads: the way he selects a book for his particular mood or purposes, the way he finds delicious meanings for himself, the way he interacts with an author and his ideas, the way the reader interprets and makes inferences, the way he uses his mind to think about life and to determine what values life has to offer him.

This personal nature of reading certainly leads to biases. The critic reacts to a book or a play by the way the work has "touched" or "moved" him. The reviewer has a list of experiences and special tastes,he draws upon in reporting on what he has read, liked, disliked. Too many times critics consider their role as standard-setting, reflecting the very best---at least for now. But which critics can we trust when there are so many urging us to taste this book or try that one? Who is trying to determine the "qualities" which best represent which interests of which readers?

Each individual brings something to the printed page as a reader, and he takes something away concurrently. The words form shapes and images of ideas which spark his thinking and cause him to consider his own ways of behaving, his ways of coping, his ways of perceiving, his ways of expressing himself. Thus, reading is a very active process, affecting the reader within, and often externally.

Frank G. Jennings in his book, THIS IS READING, explains the nature of reading as an agent of change in the following paragraph:

> Change is our earliest teacher, our constant companion, our dearest enemy, our most fickle friend. Change spins the multi-colored top of the probable world and it becomes the shimmery mist of the possible universe. Change is motion and light and fear. Change is the standard and the thing it measures. Change makes telling worthwhile and listening useful. Change is the what and why of reading. . .(p.65).
>
> We seek stability-in-motion in this society. We wish to ride herd on change and make it serve us better than ever before. The world is various, beautiful and new. There is no certitude that lasts forever and certainty is surely death. But we are placing into our children's hands power to literally reach the stars and unless they can be taught to read with wisdom and act with occasional humility, their children may have only memories of "giants in other days." We are required then to teach the method of intelligence. To teach them how to interpret the dial and counter readings of the machines they will make to extend the power of their senses; to teach them how to select appropriate ways of doing things from among a thousand competing alternatives; to teach them how to depend upon the decisions of intelligence without excluding the creative hunch that makes "the things that never were" commonplace. (p.77).

The what and why of reading, as Jennings has described them, make me a far more humble writer of "qualities in the literature for adolescents." I admit I have biases, and such an admission urges me to think through carefully the recommendations which I am about to make. I have enjoyed certain reading experiences and have not appreciated others. In fact, I am exercising a quasi-censorship by talking about certain books and omitting others, particularly some which have been praised by many critics and have even won awards and special citations. I am a poor follower for those who would make too many judgments for me. At best this article might challenge the readers to write an article on this same topic: spend an equal amount of time thinking through what criteria you would list. The articles readers write might very well be more profound or profane. What is more important, we shall have spent a great deal of time thinking critically, sharing reactions, discussing ideas, recognizing reading as an agent of change.

(Please keep in mind that there are two reading experiences involved throughout adolescence. First, a reader may thoroughly enjoy and respond to works written by those who specialize in creating young adult books, sometimes referred to as "the junior novel." Then a reader may find books which are generally written for adults but which appeal to him for some personal reason. It is difficult to know just how quickly students mature in and through their reading experiences, but this growth is normal and should be encouraged. Teachers know how to keep a sharp eye on students, and they are always ready to guide students into more sophisticated literary works commensurate with the students' intellectual, social, emotional, physical and moral development. Students may have mastered the basic skills; but they may not be mature enough to deal with certain ideas, issues or concepts presented by such authors as James Baldwin, J.D. Salinger, Kurt Vonnegut, Jr., or D.H. Lawrence).

I have gotten extremely tired of so many of the first-person-singular, pseudo-psychological treatises, which remind us that the author was once a person "just like you," who went through adolescence concerned with acne, making new friends, feeling left out, parental pressures, broken homes, sex, drugs, death, and meeting crisis after crisis before "turning on" or "turning out."

I know what I want in a good book!

I want to know if the writer has something to say that will appeal to adolescents.

Lynn Hall, for example, in STICKS AND STONES, shows how gossip, ignorance and accusations of homosexuality drive 17-year-old Tom into inner turmoil. (This is not a homosexual book). The author vividly describes the vicious consequences of gossip, lies and rumors, and a boy's life is greatly affected. What causes the gossip? Why do insecure people try to tear other people down in order to build themselves up? How can we protect the innocent victims of such accusations? (This is a good novel to use in comparison with Robert Anderson's moving play, TEA AND SYMPATHY, and Lillian Hellman's drama, THE CHILDREN'S HOUR. Sandra Scoppettone in TRYING HARD TO HEAR YOU, tells the story of a gang who discover that two boys are homosexuals, and she describes how this leads to heartbreak and terror).

Sol Stein, in THE MAGICIAN, relates the nightmare tale of Ed Japhet, a 16-year-old gifted magician. Ed goes to the school prom and presents an exciting magic show. Later that evening, as he and his date head for his father's car, he is brutally attacked and almost killed. What follows is a narrative which shows the twisted minds of the defendants and the clever scheming of the defense attorney. Both conservatives and liberals will have to reckon with their views on law and order. (Such a theme can very well be discussed after reading Harper Lee's TO KILL A MOCKINGBIRD and Anthony Burgess' A CLOCKWORK ORANGE).

Glendon Swarthout's BLESS THE BEASTS AND THE CHILDREN reveals the problems, perceptions and needs of six boys, misfits in a summer camp, who band together for one last act of rebellion and strength which can reaffirm their own personal faith in themselves. Their act of "freeing the herd" can easily trigger the consciences of those who are "anti-hunting" and those who are concerned about the preservation of wild life. (Students can continue to gain a better understanding of man's relationship to the animal world by reading and discussing some of the following: Gavin Maxwell's RING OF BRIGHT WATER; Sterling North's RASCAL; Ronald Rood's ANIMALS NOBODY LOVES; Allan M. Eckert's WILD SEASON; James Herriott's ALL THINGS GREAT AND SMALL and ALL THINGS BRIGHT AND BEAUTIFUL; Ernest Thompson Seton's LIVES OF THE HUNTED; Richard Bach's JONATHAN LIVINGSTON SEAGULL; Allen W. Eckert's INCIDENT AT HAWK'S HILL; Rudyard Kipling's JUNGLE BOOKS; Nell Murphy's edited collection of ANIMAL STORIES).

Hermann Hesse dares to raise serious questions about the qualities and purposes of formal education in BENEATH THE WHEEL. Hans, the central character, begins to analyze himself as an intellectual and social human being. He soon realizes that there is more to life than getting the best grades and being better than everyone else. He has serious problems in articulating what he is finding out about himself, especially to his father and to others who view education as a most competitive process. (This might very well be used with excerpts from Alvin Toffler's FUTURE SHOCK and Neil Postman's and Charles Weingartner's TEACHING AS A SUBVERSIVE ACTIVITY). Students in school throughout the nation are evaluating their own reasons for learning or for leaving school. Teachers and administrators are examining their methods and materials and are looking at alternatives to traditional programs. Paula Danziger, in her semi-humorous novel, THE CAT ATE MY GYMSUIT, introduces us to Ms. Finney, a dynamic English teacher who will try anything in her classroom to help her students to learn, but who is suspended because of her controversial teaching methods. Her devoted student, Marcy, who is bored with school until she met Ms. Finney, organizes a protest against the school board on behalf of her teacher. Many problems take place, and Marcy takes a long hard look at the adult world. Books such as these raise a very important question: what should our schools be doing to prepare students for living in the twenty-first century?

Sharon Bell Mathis, in TEACUP FULL OF ROSES, gets to the very heart of growing up black. The pressures of reality can hit any family, and sometimes the blows can be overwhelming and disasterous. This is a story of loves and loyalties, of drugs, dreams, drop-outs, death.

> 'Told you, Davey. People always doing wrong things, messing up. Even loving the wrong people. It wasn't a good place for you. You did everything too good. And that always means trouble. . .(p.124).

Somewhere there must be an answer to the powerful negative forces of inner-city life. June Jordan offers "love" in her National Book Award winning novel, HIS OWN WHERE. Lorraine Hansberry sees hope through family ties in A RAISIN IN THE SUN. E.M. Braithwaite suggests education and cooperation, with a dash of respect for others, in TO SIR, WITH LOVE. Students have to read about life in America, rural, urban, suburban, They should be able to see the diverse ways environment affects people. For how many is the pasture really greener on the other side?

These are just a few examples of important issues which authors are developing for adolescent and adult minds. Discussions, debates and special projects and reports on topics such as these will require intensive and extensive reading. These activities can produce a quality of thinking so badly needed in this nation today. Literature which is based on the real issues confronting students today can very well produce young adults who can better cope with such issues involving an honest understanding of the feelings and needs of others, those factors which contribute to crime and violence, and an appraisal of those precious institutions which have linked generations together throughout the centuries.

I want to know if the writer capitalizes on the sensitive nature, feelings and emotions of adolescents.

> Several important writers have attempted to describe the adolescent years:
> Edgar Friedenberg: Despite our exaggerated concern for and almost prurient interest in the "teen-ager," we have no neutral term for persons between the ages of, say, fourteen and twenty-one. "Adolescent" has overtones at once pedantic and erotic, suggestive of primitive fertility rites and of the orgies of classical antiquity. "Young person" meets the requirements of British juris-prudence in referring precisely to a portion of this age range, but it is too poor in connotations to be a useful phrase in ordinary speech. "Teen-ager" remains the choice for popular usage. It is patronizing, and sounds rather uneasy and embarrassed; but these qualities may add to its appeal, for many of us do indeed respond to adolescence with forced joviality.
>
> Arthur Koestler: Adolescence is a kind of emotional seasickness. Both are funny, but only in retrospect.

> Sir Rabindranath Tagore: In this world of human affairs there is no worse nuisance than a boy at the age of fourteen. He is neither ornamental nor useful. It is impossible to shower affection on him as on a little boy; and he is always getting in the way. If he talks with a childish lisp he is called a baby, and if he answers in a grown-up way he is called impertinent. In fact any talk at all from him is resented. Then he is at the unattractive, growing age. He grows out of his clothes with indecent haste; his voice grows hoarse and breaks and quavers; his face grows suddenly angular and unsightly. It is easy to excuse the shortcomings of early unavoidable lapses in a boy of fourteen. The lad himself becomes painfully self-conscious. When he talks with elderly people he is either unduly forward, or else so unduly shy that he appears ashamed of his very existence.

Such attempts to describe "adolescence" force readers and writers to be aware of the tremendous changes and types of problems attributed to this age group. There are developmental stages expected of adolescents, and many have come to realize that for some this is the best of times, while for others it was the worst of times.

S.E. Hinton through THE OUTSIDERS has demonstrated rare skill in portraying a "gang cult" who only know how to express themselves through violence. The need to belong and to be accepted is basic, even if this need conflicts with other personal values. The characters are viewed as individuals in their own right; then they are members of a group. Sensitivity is often masked throughout adolescence. To be sensitive does not necessarily make one weak, but names and labels are pin-pricks which lead to cries and actions not always coherent. Hinton continues the message of gang wars, drugs and the problems of growing up in THAT WAS THEN, THIS IS NOW.

M.E. Kerr, in THE SON OF SOMEONE FAMOUS, introduces us to Adam Blessing, the son of a most powerful and prominent man in America. Adam, by moving to live with his grandfather, tries to run away from being in the limelight because of his father's high station. He realizes he can't compete with his father's image, and he suffers a blow-after-blow bombardment on the little ego he has left by failing to live up to his father's expectations. This is a story of "being nothing." (Mental illness is still our number one disease, and suicide is a major means of trying to escape for many troubled adolescents. Kin Platt, in THE BOY WHO COULD MAKE HIMSELF DISAPPEAR, shows the total emotional collapse of a 12-year-old who feels that he is completely rejected by both parents. Hannah Green, in I NEVER PROMISED YOU A ROSE GARDEN, depicts a young girl's courageous struggle to return to sanity from a mental hospital. John Neufeld shows the powers of friendship when three teen-agers help Lisa Shilling, heroine of LISA, DARK AND BRIGHT, cope with her mental problems. Marjorie Kellogg exposes a world of mentally and physically abused children in LIKE THE LION'S TOOTH. Ken Kesey makes many provocative statements about the sane and the insane in ONE FLEW OVER THE CUCKOO'S NEST. Who really knows what sanity is? Who is qualified to make such judgments? Who can best prescribe their treatments? Is the world outside of mental institutions better than the one within the walls with the therapy, padded cells, and people with whom one can talk things over?)

Norma Klein's SUNSHINE is the story of Kate, a young pregnant woman who learns she has cancer. Kate realizes that she has to hold on to love through Sam until the very end. She shows us how very precious each moment of life really is. (Other works dealing with "life and death" are Thornton Wilder's play, OUR TOWN; Doris Lund's ERIC; John Gunther's DEATH BE NOT PROUD; Erich Segal's LOVE STORY; Anne Frank's THE DIARY OF A YOUNG GIRL; GO ASK ALICE; Rose Levit's ELLEN: A SHORT LIFE, LONG REMEMBERED; John Langone's DEATH IS A NOUN; Robert Jay Lifton's and Eric Olson's LIVING AND DYING; Lewis Thomas' THE LIVES OF A CELL: NOTES OF A BIOLOGY WATCHER; Jeannie Morris' BRIAN PICCOLO: A SHORT SEASON). Literature expands our senses even to that point when we can feel the agonies of human suffering and realize the sorrow and the relief that one feels when a parent or friend loses someone through death after watching pain and disease change an individual day by day.

There is hardly a deeper emotion than love. Writers throughout the centuries and throughout the world have explored and exploited this sacred relationship between and among people.

Ann Head, in MR. AND MRS. BO JO JONES, develops the story of two teen-agers, July and Bo Jo, who, after dating a short while, find themselves in a predicament---July is pregnant. Now they have to decide if there should be an abortion, or if they should give the baby away, or if they should get married and keep the baby. Should they change their plans, affecting their entire futures, and get married? What would a pill-oriented society advocate? What moral issues, if any, are involved? The book does point out the frustrations and responsibilities the two face in trying to pull their lives together.

Patricia Direnzo, in PHOEBE, shows a 16-year-old girl who tries desperately to hide her secret that she is pregnant. Phoebe realizes she can't run away from her problem, and this story is her painful, agonizing search for a way out. (Do teen-agers really worry about such consequences today? Is there a correlation between love and sex? Are there any other ingredients?)

Paul Zindel, in MY DARLING, MY HAMBURGER, describes living and loving in a teenage world, particularly when you feel you are not the best looking or the most popular. The two couples are open and honest, at times humorous and anxious. A climax is reached when one girl suffers an unwanted pregnancy and participates in an illegal abortion.

Two great Broadway musicals focus on young love, WEST SIDE STORY and THE FANTASTICKS. In both of these plays the young lovers realize the truth in Moliere's statement: "Reason is not what directs love." But what does? Who else besides Judith Viorst sings the praises of married life, even if she's over thirty?

Laughter is an emotion which needs tapping. James Thurber, Richard Armour, Dorothy Parker, Jean Kerr, Sam Levinson, Charles Schulz, Jules Feiffer, Neil Simon, Will Rogers, Woody Allen, Mark Twain, O. Henry, Benjamin Franklin, Langston Hughes, Jesse Stuart and Max Shulman are just a few of the many writers committed to tickling funnybones, pricking consciences, helping many to appreciate the absurdities and trivia which can plague us so. The special gift of laughter is hardly ever examined in classrooms. Why? What makes an Archie Bunker so popular? Why does nostalgia evoke screams of delight, for example, in the play GREASE? M. Jerry Weiss, in his edited collection of poetry and prose, TALES OUT OF SCHOOL, shows how writers have found many sources of delightful humor in all kinds of classroom. What a masterpiece is Bel Kaufman's UP THE DOWN STAIRCASE!

I want to know if the writer will help the adolescent expand his human awareness and extend his experiences, even into the unknown.

These "qualities" are often found in broad genres worthy of study.

Through science fiction, students can touch many points on a "time line;" they can go backward, forward, up, down, or even stand still in the middle of time and space. Here are the strange and fascinating worlds developed by Robert Heinlein, Robert Silverberg, Ben Bova, Ray Bradbury, Rod Sterling, Isaac Asimov, Arthur C. Clarke, Frank Herbert, Ursula Le Guin, Lloyd Alexander, Andre Norton, Frederick Pohl, James Blish, Jules Verne, H.G. Wells, Pierre Boulle, Harlan Ellison, James Gunn, Roger Elwood, Alan Dean Foster, Barry Malzberg and Theodore Sturgeon. Space travel is a reality. Time is that fragile link between reality and fantasy. Heroes and heroines challenge the forces of light and darkness, truth and ignorance, progress and stagnation, robots and humans, love and hate, life and death. Mortals and monsters, men and machines, moonmen and martians---all in print, challenging, probing, presenting tomorrow's answers today. Star Trek is alive and doing very well for adolescents of all space ages.

Great mystery and espionage writers stir the students' minds to solve problems which can threaten any segment of the world. What drives people to violent and criminal acts? In what ways should man really be his brother's keeper? How does the law protect the innocent? How many times has it failed? How has technology helped create and helped solve major mysteries? Why are these literary genres so popular? What are readers escaping from? Doesn't violence breed violence? From Poe to Christie there are hundreds of cops, robbers, secret agents, super-sleuths, private eyes, aggressive district attorneys, sophisticated defense attorneys, and a ghastly cast of characters ready to plunge into anybody, anytime, anywhere, for anything. What reasoning! What conniving! Father Brown and Rabbi Small are saintly heroes in this "no-man's land." This is Hitchcock country, and he's chilling every moment.

There must be fantasy for minds to grow and for new dreams and new worlds. A student needs the experience of exploring the "dream world" of others. He accepts the idea that animals do talk; people shrink; legends, folk-tales, myths are truths forever and forever. Fantasy is that marvelous way of explaining what is or might be. Richard Adams has given us WATERSHIP DOWN; J.R.R. Tolkien has captivated man with THE HOBBIT and "The Lord of the Rings" trilogy. Peter Beagle has taken us on an exciting quest in THE LAST UNICORN. Many writers have introduced us to the maddening worlds of werewolves, vampires, spirits, ghosts and other supernatural beings. On some occasions we have delighted in the antics of our "imaginary beings;" at other times we have been forced to keep one eye open all night---just in case. James Thurber gave us a jovial jab; Bram Stoker gave us a jolt! Imaginations come alive, and we saw, we felt, we screamed.

Then there are those books which allow readers to move into "others' shoes." Chaim Potok, in THE CHOSEN and THE PROMISE, leads us from boyhood to manhood in the lives of Hasidic and Orthodox Jews in modern Brooklyn. Vera and Bill Cleaver, in WHERE THE LILIES BLOOM, take us to the Great Smoky Mountains and show us how Mary Call Luther keeps her orphaned family together. John Neufeld, in EDGAR ALLEN, tells what happens when a white family adopts a black child. A world of hatred and resentment is unleashed. Nicholasa Mohr, in NILDA, describes for her readers the painful four years during which a young Puerto Rican girl reaches womanhood in Spanish Harlem. John Ney, in OX: THE STORY OF A KID AT THE TOP, introduces us to a 12-year-old boy who is the son of a very rich family. Ox goes on a series of adventures with his bored father, and he finds new understandings through the people he meets and the bizarre experiences he has. Julia Cunningham, in DORP DEAD, shows what happens to an orphaned boy who is apprenticed to a cruel ladder maker. This evil master beats his dog and is building a cage to imprison the boy. Robert Newton Peck, in A DAY NO PIGS WOULD DIE, explains the Shaker traditions and values of family life as it affects a 12-year-old Vermont boy. This is homespun culture at its finest.

Patricia Clapp, in CONSTANCE, describes accurately the romance and adventure experienced by the first settlers of Plymouth. Judy Blume, in ARE YOU THERE, GOD? IT'S ME, MARGARET, tells the delightful story of a 12-year-old girl who moves from New York to New Jersey and has to make new friends. She struggles with her "religious identity" problem, since one of her parents is Jewish and the other is Catholic. She has to make her own decision for herself. She talks to God and asks for guidance. It's not easy making such decisions on your own.

I want writers to recognize the immediate experiences and responses of youth.

Jerzy Kosinski's BEING THERE certainly raises speculations about the effects of television on human personalities and the implications socially, politically and intellectually. This is a most impressive and provocative novel written for a television-oriented culture. What happened to Chance? Could he explain it to himself? Could we, the American people, explain it, or did it really just happen? Why is this book controversial? Should this book be taught or banned? Why?

Students often have ways of expressing their own views on what's happening around them. Stephen Joseph has edited an excellent collection of poetry and prose written by inner-city children who talk of their hopes and fears in THE ME NOBODY KNOWS. Andrew Summers has edited a stunning collection of compositions written by students in Texas who were all academic failures on the outside, but who reveal their sources of laughter and sorrow in ME, THE FLUNKIE. Nancy Larrick and Eve Merriam edited an interesting collection of student writing in MALE AND FEMALE UNDER 18. Volumes such as these show students how others of their own age are reacting to their environment. These writings stimulate student discussions on similar topics and encourage more students to express their own ideas in writing.

It is important that students be introduced to the vast stockpiles of biographies and autobiographies, diaries and journals. By viewing the lives of others, students can gain some understanding of those special moments when something "happened" that turned a rather "unglamorous" person into a "special being" who gave us talent, leadership, ideas, inspiration, and things.

The best qualities of literature for adolescents will turn readers inside out, upside down. The literature will form a basis for ideas and critical thinking. Comparisons of life styles enable students to identify themselves and to find images for building their own values and reasons for being. Literature permits students to compare and contrast, to experience the real and the unreal. The qualities of these activities developed through literary experiences can make a lasting impression on those who find stimulation and satisfaction in analyzing the lines of lives, the writers and their words. A quality is one's own value judgment about what he has done. The quality of literature is best decided by that reader who looks, sees, and critically comments.

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SHOPTALK:

Why should English teachers spend their precious time reading adolescent literature?

> "We believe there are five good reasons why teachers need to know adolescent literature from firsthand acquaintance.
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> First, respectable criticism of any field begins with actual contact with that field. If teachers insist on criticizing or damning adolescent literature, they ought to do so from having read it, not from assuming its inherent badness. . . A critic without close knowledge of the field in question is not merely an unreliable source; he is an intellectual fraud.
>
> Second, adolescent literature has produced some well written books, and these books have the right to be judged on an equal basis with children's literature and adult literature. If much adolescent literature is literary 'garbage,' much of any year's production of adult books is likewise 'garbage.'
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> Third, adolescent literature is worth knowing because kids often know it already and they read it for good reason. If English teachers know the books their students are reading, it must follow that they may find out something about their students' needs and interests. Adolescence is a time of questioning, of doubting, of fearing, of wondering, and of setting lifelong attitudes.
>
> Fourth, adolescent literature is useful and usable in the classroom. It serves as one way of getting kids started on a lifetime reading pattern.
>
> Last, adolescent literature is worth the time and attention of English teachers because it's fun and fast reading. If teachers and students alike read for many different reasons at many different times, the main reason for voluntary reading is enjoyment." (Ken Donelson and Beverly Haley, "Adolescent Literature: You Mean That Garbage Written for Kids Who Can't Read?" CLEARING HOUSE, March 1973, pp. 441-443)

SOME THOUGHTS ON SPECIAL INTEREST AND ETHNIC LITERATURE

Alleen Pace Nilsen, ASU Department of Library Science

Special interest groups are becoming more vocal and more demanding in what they want in books for young readers. It no longer seems sufficient to point out inequities and/or oversights. For example, the Task Force on Gay Liberation of the American Library Association recently wrote up guidelines in which they asked that more children's books be written on gay themes presenting gay persons positively. They also asked that people who are "proudly identified as gay" be called in to review such books before they are published so that suggestions for changes can be made.

This sounds like we are getting dangerously close to having books written by committees instead of letting them be the creative inspiration of a single author. The second biggest problem--the first would be getting a readable story--with a book written by a committee would be choosing the committee. Should it be people all of the same feeling? Or is the purpose to bring together a representative sampling of ideas? A mental picture of such a committee flashes through my mind. I can just see an oval conference table with a serious minded group intent on rewriting, for example, LITTLE RED RIDING HOOD. A feminist insists that they have to change her personality. Instead of a passive little girl meandering through life just letting things happen to her, she should be someone who plays an active decision-making role.

Sitting next to her is an ecologist who doesn't hear a word she says because he's shouting over and over again, "But wolves aren't wicked! They're just misunderstood!" Across the table is a realist who with a gleam in her eye suggests that it's highly unlikely that the wood cutter just happened to go by at the crucial moment and hear the little girl's screams. More likely he was a Peeping Tom who had been lurking in the foundation bushes of the cottage. A reading specialist suggests that with this salacious detail they have the potential for a high interest piece, especially if they have the Little Red Hood riding a motorcycle. And since it is now going to be high interest, she wants it to have a low vocabulary so the committee decides to keep to words of no more than two syllables. But this is their undoing because there are some dissidents at the end of the table who point out that the only character with dark skin is the wolf. They insist that some representative new characters be added. They add a black, but then they get stuck on adding a Native American and a Chicano because these terms have more than two syllables. They begin debating about the advisability of using Mex as an easy-to-read term for Chicano and then either red man or Injun for Native American. The whole thing comes to an abrupt ending when the dissidents stomp out slamming the door behind them.

This imagined picture isn't too far from reality. There are people that are committed to certain causes, and they push their particular interest while remaining almost oblivious to the needs of other groups and to the desires of readers who just want a good story. Undoubtedly, in the long run, books will be richer for all the excitement and enthusiasm, but in the meantime it would be well for us to keep things in perspective and to realize that no one piece of literature can fill all needs.

A current controversy relates to an author's qualifications to write about a particular group. A voice that is growing louder and louder says that to be acceptable the writer must belong to the group he or she is writing about. In opposition to this view, is a group whose philosophy might be summed up in the pert comment, "After all, MOBY DICK wasn't written by a whale!"

"But," comes the reply, "Whales aren't reading it either!"

Since I'm Anglo Saxon and middle class, I hadn't had the chance to experience the kind of thing that has resulted in so many people joining the faction crying for authenticity until I read Virginia Sorenson's WHERE NOTHING IS LONG AGO: MEMORIES OF A MORMON CHILDHOOD (Harcourt, 1963). I too had a Mormon childhood, and I knew for a fact that Sorenson was writing about her own life so I was completely secure in my expectation for authenticity. In our Sunday morning services we have what are called two-and-a-half-minute talks, always two of them--unless someone forgets--and they are given by people from alternating classes both from junior and senior Sunday school. I don't know why they have such a strange name. Probably a hundred years ago someone thought up the name with the idea of communicating that it was to be just a short message. Today, we never even think of the literal meaning of two-and-a-half minutes. It's just one of those church phrases that sort of rolls into one word. But Sorenson must have had a non-Mormon editor to whom the phrase sounded awkward. The editor smoothed it out by rounding the term off to "three minute talk".

What a jolt this strange phraseology gave me! It was as if I were having an intimate conversation on the telephone with a good friend and suddenly the whole tone of the conversation changed because a third party--a stranger--had entered the room.

I suppose it's this kind of thing--these innumerable little clues that an outsider has entered the picture--that has made groups ask that books about them be written only by people actually in the group. But there are real problems with such a request. First, it isn't foolproof as shown by the editorial slip-up with the three-minute talk. A second more serious problem is that it would make racial isolation necessary in books. Since few authors are members of more than one group, we would only have books written about communities in isolation. This would be ironic since ostensibly the whole thing was started through people's desire to get along with and to understand each other. If we say that writers can only write about their own group, then we are implying failure--we're saying that it's impossible to understand one another. And today it is the budding relationships between groups that make for interesting stories. This is where the drama is.

For example, in Carol Lee Lorenzo's HEART OF SNOWBIRD (Harper, 1975) one of the most interesting parts is Laurel Ivy's relationship to 13-year-old Hank Bearfoot, the first Indian to go to school in Snowbird Gap. And THE INTEGRATION OF MARY-LARKIN THORNHILL by Ann Waldron (Dutton, 1975) wouldn't be a story at all if we didn't have both blacks and whites. Mary-Larkin's father is a Presbyterian minister, and when integration is ordered in her southern community, she ends up being practically the whole process. All her friends either go to private schools, move to different neighborhoods, or give false addresses so they don't have to go to Phyllis Wheatley Junior High.

Another interesting new book that we wouldn't have if we adopted the philosophy that writers must stick to their own ethnic group is R. R. Knudson's FOX RUNNING (Harper, 1975), the story of an Apache girl whose grandfather trained her as a runner. When a track team from a college sees her running, they practically kidnap her. The main story is the relationship of friendship and professional moral support that develops between the girl and an Olympic runner already on the team. The ethnic differences between the two women are certainly there and they do play a part in the story, but more important is the bond they feel as runners.

I once heard Naomi Madgett, a black poet, discuss the problem that an ethnic writer faces. She said that approximately half of her poetry is written about specifically black experiences, but the other half deals with things that could be experienced by anyone. There are blacks who criticize her for this because they feel that just as her whole life has been influenced by the fact that she is black, all of her writing should also be influenced by this fact. But her belief is that people, regardless of their ethnic group, are more alike than different. In this period of awakened interest in ethnic groups, we tend to forget this and to stress the differences.

If we analyze our own reactions to what we read, we will see that there are many things which transcend ethnic identification. For example, in my classes we often read Scott O'Dell's SING DOWN THE MOON (Houghton Miflin, 1970). This is the story of the Navajo's enforced march from Canyon de Chelly to Fort Sumner, New Mexico. As Anglos, the majority of us should identify with Kit Carson and his "Long Knives," the soldiers who drove the group on their tragic long walk. Students with Spanish surnames should identify with the Spanish slavers who stole Bright Morning and sold her as a slave. And boys in the class should identify with Bright Morning's young husband who gave up after the group arrived at their destination. But none of these things happen. Every student in the class identifies with Bright Morning, the young Navajo girl whose story is being told.

The negative light in which O'Dell places all the groups except the Navajos brings up another problem in ethnic literature. If each book is written strictly from the viewpoint of one group, then the tendency might be to build up that group at the expense of other groups. There is something in our literary heritage that makes us expect every story to have a "good guy" and a "bad guy." The result of being super conscious of races or of other groups is that we tend to classify the bad guys and the good guys as to group identification, rather than to individual characteristics. This brings about stereotyping.

Stereotypes exist in people's minds for two reasons. First, the same attitudes are repeated over and over so that they become the predominant image in the reader's mind. Or, second, a stereotype can result from the fact that someone has had only one exposure to a particular race or group. For example, a teenager who knows nothing about Mexican Americans and who reads Frank Bonham's VIVA CHICANO (Dutton, 1970) and stops there can hardly be said to have developed an understanding of Mexican Americans. Still he has insights that he didn't have before reading the book. When these insights are combined with ideas from other books--and from an awakened interest in real-life Chicanos--then something worthwhile has been accomplished. Variety and balance are the keys to solving the very real problem of stereotyping.

The last problem that I will mention in connection with the growing trend to think of a particular book as the "property" of a particular group is that the overall effect will probably be to also limit the readership to that group. It's true that one of the purposes of ethnic literature is to make a group feel good that it is important enough to be written about. But an equally valid purpose is to give outsiders a chance to live vicariously. I have heard people discussing what books they will get for their school libraries, and invariably they express the idea that if they have blacks attending their school they will buy lots of books about blacks. If they have Chicanos, they will seek out books on Chicanos and so forth.

This is fine, up to a point. But we need to be careful not to overdo it, particularly when recommending specific titles to individuals. I've had more than one middle aged black friend tell me that the reason they hate LITTLE BLACK SAMBO is that when they went to school it was the only book in the library about a black and librarians were always handing it to them.

The same kind of resentment can be built into teenagers today. For example, someone coming from a minority family struggling to raise its social class, even though by infinitely small steps, may be either crushed or resentful if given a book about a ghetto family with the implication being that, "You'll like this book because it's about people just like you and your family."

We have no right to make such decisions. Instead we have an obligation to offer opportunities for readers to discover similarities between their lives and the lives they are reading about. If we jump ahead and make the connections for them, then we have deprived them of going through the process of self discovery and relating their reading to their own lives, which in large measure is the value of realistic fiction. Besides, it is almost impossible to make a correct match, and most people would rather that you didn't try than that you tried and missed a little bit.

My husband recently went to a dentist who uses music piped through earphones to soothe his patients. The assistant cheerfully asked what his preference was. "Classical music," he answered. She smiled brightly and switched the tape to something by Montavani. He would have preferred almost anything to this near-miss.

The reason that we have boundaries between different types of music or different groups of people or even different countries is that there is something which is basically different between one group and another. When I worked with foreign students at the University of Michigan, I instinctively used to group them together by what part of the world they came from. After several near disasters I decided that drawing names or going by the alphabet or by any random system was preferable. People from India didn't necessarily like to room with people from Pakistan. And just because they were both black, didn't mean that a person from Africa would have something in common with a person from Haiti. And even when they were the only people in a group speaking Persian, a student from Afghanistan wouldn't necessarily be drawn to a student from Iran. I suppose in Arizona this could be compared to an outsider coming in and assuming that Navajos and Apaches shared all of the same attitudes and feelings. With the foreign students, when they did find that their countries or their cultures had things in common, they were delighted, but this was something that had to be self-discovered to be appreciated.

Similarly, young readers need to be given the opportunity to discover for themselves the extent to which they have something in common with a character in a book. As writers dig deeper into cultural and ethnic backgrounds, they are producing some very good historical fiction exploring previously forgotten backgrounds. In books like this the difference in life style between the characters and the modern teenage readers will be extreme. But while reading the book, students may find that deep down they have a great deal in common. On the other hand, they may share very little with the characters.

One of the newest and most interesting historical books is Ann Nolan Clark's YEAR WALK (Viking, 1975) about a fifteen year old Basque sheepherder who comes from Spain to Idaho in the early 1900's. It has very little to do with modern teenage life, nevertheless Clark wrote the book with the modern teenager in mind, for as she says in the preface, "I hope the story will remind young American Basque readers that their ancestors made the trails and walked them, grazed the wilderness, homesteaded the rangeland, and had a great share in opening the American Southwest."

Another new book that interested and touched me was Lawrence Yep's DRAGONWINGS (Harper, 1975), the fictionalized account of a Chinese immigrant in California who in 1909 made a flying machine that flew for twenty minutes. Yep, in an afterword, explains how little is really known about the man because, "Like the other Chinese who came to America, he remains a shadowy figure. Of the hundreds of thousands of Chinese who flocked to these shores we know next to nothing." What Yep attempted to do in the book was to change some of these people from "statistical fodder" into real people with "fears and hopes, joys and sorrows like the rest of us."

In both of these books I learned a great deal about people I hadn't given much thought to. But undoubtedly there will be Chinese Americans who don't agree with

Yep's account and there will be Basque Americans who don't agree with Clark's account. We are always most critical of that which is closest to us. The fact that we would even expect Chinese and Basque descendents to act as authorities and either agree or disagree is a kind of stereotype in itself. Look at all the differing opinions and styles of life that are represented in books about white middle class families. Should we expect there to be any less variety in books about ethnic groups? How many middle class Anglos read a book about death, for example, and then say either, "Yes, that's exactly how we feel," or "No, that isn't our interpretation at all." Yet, I frequently hear people go out and seek this kind of blanket agreement about such complex subjects as death or love that appear in ethnic books.

Especially with historical fiction this doesn't make sense because a knowledge of history isn't inherited through blood lines. In the cases of Clark and Yep, it was a matter of research, and the fact that Clark is not Basque while Yep is apparently Chinese isn't particularly relevant.

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SHOPTALK:

In a speech at the New Orleans NCTE meeting, "Some Thoughts on Adolescent Literature," Richard Peck defines some of the traits discernible in novels written for adolescents. "First, a YA /young adult/ novel is unreality masked as realism. Setting, circumstances, dialogue had better reflect a familiar world. But the protagonist generally must be able to do something that most of the readers cannot. He must rise up independently from his tribe and assert himself. Or he must work his influence on others. Most young people rightly enough feel trapped--by their institutions, by family structure, by a need for conformity. . . Another distinguishing feature of the YA novel is that it needs to end at a beginning. No author can in good conscience end his story with 'and they lived happily ever after.' For a fifteen-year-old, the best and worst of life still lie ahead. But the events of a YA novel must prepare both protagonist and reader for a lot of life yet to be lived. The events are a few experiences that nudge him or thrust him toward maturity. Here the author tries to walk the narrow way between fashionable ennui and pessimism and the parental urge to promise a pot of gold at the end of the rainbow of Right Living. . .
A final attribute of the YA novel must be its emotional emphasis. While we novelists for the young lie awake nights trying to pull tight plots together and worry over the stylistic devices our editors and reviewers are conditioned to look for, our young readers seem far more interested in a book as an emotional outlet. To oversimplify, after a reassuring outcome in a story, I suspect they like best a good cry." (NEWS FROM ALAN, September-October 1975, pp. 5-6)

Writing about early series boys' books, John P. Sisk ("The Rover Boys Revisited, COMMONWEAL, May 8, 1959, pp. 143-146) agrees, at least in part, with some nostalgic people who would argue that early series books may have been badly written but they contain morality which was badly needed and is now badly lacking. "It is in relation to this operatic and relatively violent quality that the heightened moral quality of juvenile literature needs to be seen. The moral tone of much of the literature I read as a boy now seems hypocritical, sentimental or simply materialistic. Nevertheless, this literature was, I believe, far less corruptive in effect than in theory, and this was not only because of the natural resistance of innocence but because the morality, such as it was, was also an artistic principle of organization and control, without which the excitement and violence would often have been intolerable. The hyperbole that is in 'the right kind of trouble' demands a countering hyperbole in the moral framework. This is as true for good juvenile literature as for trash. The subtle moral complexities of adult fiction would be both artistically wrong and morally confusing in juvenile fiction. The important thing to remember here as in all literature is that the function of hyperbolic statement is not primarily to distort or mislead but to clarify and reveal.

NON-FICTION BOOKS AND THE JUNIOR AND SENIOR HIGH SCHOOLER
CHANGES IN SUPPLY TO MEET CHANGES IN DEMAND

Jim Haskins, New York City

Today's junior and senior high school students are the second, and in some instances, the third generation of television children. They have grown up seeing the world and national news in stark black and white or vivid color. World hunger, assassinations, wars are not abstract subjects to which they have heard veiled references when listening to adults converse--they are things they have seen first-hand. Childhood offered them no rose-colored view of the world--even the most conscientious parents could not screen their children's television viewing to this extent. Within their ranks is that same child who a few years ago was quoted as saying, "If I grow up," rather than "When I grow up." How can they not be deeply affected by what they have seen?

That they have been affected is axiomatic. How they have been affected is not as easy to perceive. Twenty-five junior and senior high schoolers from across the country and from various strata of our society would respond to this question with twenty-five different answers. This is not to say that they are unique in their variety, for the same would hold true if a sampling were done of their younger brothers and sisters or their parents. However, certain correlations can be made among the three groups, and one can see how the junior and senior high schoolers reflect traits of the other two groups, as might be expected of a group that is composed of people who are neither children nor adults. One such trait, and the one with which we in the writing-library-education field are most concerned, is the increased demand for non-fiction or informational literature. Television has given us all heightened exposure to the real world, and it follows that our tastes in literature have changed accordingly; and this is true for the entire age range of the reading public.

A couple of years ago a librarian wrote that her pre-schoolers were demanding true books along with their story books, that they wanted books that were "real." Junior and senior high school students have the same desires. They want their non-fiction to be very real and very true regardless of the subject. And the subjects vary as much as the adolescents do. One cannot predict what is going to spark the interest of a particular young adult. One might decide to read and absorb the information in all the books on flying and model airplanes. Another might undertake a study of black history. The subject interest might last a day, a month, or a lifetime; but the interest is there, and young adults require informational books to satisfy their interests. The days are gone when a librarian or teacher could feel safe with one book on a given subject. Several months ago I spoke at a Children's Literature conference about the fact that until this year, with the appearance of the Silversteins' HAMSTERS, there existed but one book for young people on the subject, Zim's GOLDEN HAMSTERS (1951). With each new issue of Publisher's Weekly come announcements of "new" cook books, interior decorating books, biographies, etc. for adults. One wonders how the "one book is sufficient for adolescents" theory could have been maintained as long as it was.

Fortunately for the pre-adult reader, this attitude is fast disappearing. In the publishing year 1973-1974 four or five books dealing with VD were published. Granted, some were better than others, and much of the material was repetitive, but could not the same be said of plant books or craft books? In May Delacorte published Fleming's ALCOHOL, and in October Lippincott will be issuing the Silversteins' ALCOHOLISM; yet with the major problem alcoholism has become among today's youth, two books is not nearly enough. This is not to say that we need or want title after title on every current or important issue. History has shown that too often the result is one really good title and a number of mediocre or poor titles. Still the adolescent should be allowed the right of choice. Adolescent readers are very harsh judges and are no more accepting of trite or poorly written books than their adult counterparts.

The June 1975 issue of TOP OF THE NEWS carried under the broad heading of "Present Shock: Youth in the Seventies," a series of articles which originally were speeches presented at the 1974 ALA Conference in New York. While the articles deal primarily with adolescent fiction, there are some important and interesting points that help to reveal a clearer picture of adolescent reading patterns as a whole, and of the adolescent him/herself. Isabelle Holland has quite a bit to say about the adolescent:

> An adolescent is a human being on a journey in that great, amorphous sea called adolescence. That is, he or she is somewhere between age twelve and ages eighteen or nineteen. In this period almost anything can happen to a human being--and usually does. There are adolescents who do little but work. There are adolescents who do nothing but play. There are adolescents of nineteen (as indeed there are adolescents of fifty-nine), while some young people of thirteen or fourteen seem, emotionally anyway, to have achieved a maturity and a sense of responsibility usually associated with adulthood in the most complimentary sense of the word. An adolescent, therefore, is a human being who is journeying from childhood to adulthood. He or she is learning, whether for good or ill, to do without certain things that were important to him or to her during childhood. He is also learning how to acquire certain qualities, skills, defenses that will be important to him when he becomes an adult. But the adolescent is both a child AND an adult, and his tastes in reading, as in everything else, reflect this fact.

This dual identity is clearly revealed in adolescent reading habits. "An adolescent, depending on age, sex and taste, can read Beatrix Potter, Henry Miller, John Knowles, Leo Tolstoy, Louisa May Alcott, the Bobbsey Twins, . . .--or all of them together within the same six months' period." We must, however, not forget that this same broad range of interests and types of literature consumed can hold true of the adult reader. Adolescents cannot be pigeon-holed any more than adults or children, but we have created a basis for or a framework within which to discuss the adolescent and non-fiction books.

Non-fiction has been a part of literature since its advent, but the age of non-fiction for the child and the adolescent has really only come into its own in the 1960's and 1970's. Recently I did a study of non-fiction from 1950 to 1975 and was somewhat surprised to discover that instead of treating a brief span of twenty-five years in the whole history of adolescent non-fiction, I was basically doing a complete survey. Informational books for young people were written before 1950, but one would be hard-put to find more than a handful of such books available in any public or school library. If one had specific titles or subjects in mind, undoubtedly a librarian could offer an alternative book on the subject, but it would be of later date. Why are informational books so relatively young? One reason is the very nature of this area. A fiction title might become dated because of language or attitude but it is not likely to become totally inaccurate. Think how quickly the world has changed in the last twenty-five years. A space book written in 1956 would treat men walking on the moon as a possibility not an accomplished fact. The attitude toward history has changed too. Books are no longer acceptable if they provide the history of white America with little or no reference to the contributions and problems of the nation's various minorities and there is a demand for books to fill traditional information gaps or to correct false accounts. The myths of the Civil War and Reconstruction are challenged in two books by William Katz--ALBUM OF THE CIVIL WAR and ALBUM OF RECONSTRUCTION. He is also doing a multi-volume series on Minorities in America that does not paint a very proud picture of life for them in "the land of the free." S. Carl Hirsh's RIDDLE OF RACISM stirred much controversy when it appeared three years ago because it treated a subject considered too adult for adolescent and juvenile minds.

In 1966 the "New Journalism" came into being in adult literature, as reflected in the writings of Gay Talese and Jimmy Breslin, among others. The "New Journalism" involved a scene-by-scene reconstruction, a record of dialogue in full, and the first person point of view. Adolescents were introduced to this form with the publication of TO BE A SLAVE by Julius Lester in 1968. Still considered a milestone today, it has ceased to be the only example. Franklin Watts Publishers has launched two new series in recent years--Focus Books and World Focus Books. In both series a particular historical event is presented in detail in a single book, averaging about sixty-five pages. Two recent additions to the series are THE PURCHASE OF ALASKA by Peter Sgroi and THE BERLIN OLYMPICS 1936 by James P. Barry, which emphasizes how the outstanding performances of black athletes like Jesse Owens had an adverse effect on Hitler's racial superiority theory. In both series there is ample use of pictures, and there is always a bibliography of books and articles for further reading. These bibliographies or suggested readings are composed primarily or solely of adult material, though the books themselves are geared for 5th grade and up (World Focus) and 7th grade and up (Focus).

Including a bibliography or suggested readings list in the informational book for adolescents is a relatively recent development. It is one that this author has been part of since beginning to write for juveniles; but I am told that for a long time few adolescent book writers would list their sources because they were adult in nature. I have always felt this practice to be downgrading and unfair to the reader, who deserves the right and the opportunity to read further on any subject. Who am I to say that my biography of Adam Clayton Powell or Shirley Chisholm is the only book an adolescent needs to read on either personality? One of my aims as a writer is to spark interest and expand minds; it is impossible for me to remain faithful to that ideal if I refuse to share my sources.

The non-fiction explosion began in the 1960's with the advent of increased federal funding under various educational and library acts. It was also at this time that the United States became over-concerned about the scientific advances of the Russians and panicked over studies that focused on the low level of literacy in the United States. Up to that time, non-fiction served a purely functional role in any library collection and was not likely even to appear on book store shelves. There was a preponderance of series that were all packaged alike with little concern for outstanding illustrations or eye appeal. Why bother--after all they were solely geared for homework assignments, and if a person was really hooked on the subject the packaging would have no effect. Fiction was the be all and end all in nearly every library. More space, more attention, and more money was set aside for fiction titles.

Why the big switch? There is probably no clear cut answer. I asked a children's librarian in a large city branch when she first noticed the change. She said it was a gradual one that really did not have an impact on her until she faced the fact that she had many more non-fiction books than fiction books and thus had to do a massive re-shelving job. Working as she did for several years in areas where students read far below grade level, she soon discovered she was more likely to induce the slow- or non-reader to take a book out if she relied on the informational books, which seemed to have more appeal and did not have such a "babyish" format or appearance. There are other contributing factors like the advent of open classrooms where teachers are not as textbook oriented as in traditional classrooms. Students are expected to do more of their work with the assistance of trade books, magazines, and newspapers--not textbooks and not encyclopedias. This sort of independent study has caused many students to become interested on their own in a particular subject or to pursue other fields because the next book on the shelf caught their eye.

The paperback explosion is another important factor in the growth of non-fiction, or informational books. In some areas there is still some controversy over the value of paperback vs. hardcover; but for the most part, paperbacks are an accepted, and in many instances, a very welcome addition to the field of books. Book clubs like the one handled by Scholastic are instrumental in getting books directly into the homes of children on a permanent basis, because 60¢ or 75¢ is available each month for book purchases. Libraries have been sorely hit by the economic crisis in this country, and in response many of them have switched to the paperback book, especially in the areas where multi-copies are in demand (history, space, sports, science) or those specialized areas where the demand is minimal and there is not sufficient justification for buying the more expensive hardcover titles. Publishers, too, have seen the value of the paperback. Lippincott was the first to see the value of publishing books simultaneously in hardcover and paperback. The first year, about three years ago, they undertook this dual publishing with selected fiction and non-fiction titles, but after the first year limited it to non-fiction titles (an interesting and significant alteration in the normal patterns of publishing); fiscally, it was shown to be unprofitable to treat fiction titles in this manner because they were not selling. The titles they handle in this dual fashion remain selected, but the point is that the practice is maintained.

There is no doubt that the paperback is here to stay and that production and use will increase. One need only go into the local bookstore, drugstore or newsstand to see that the glossy-cover paperback is out there anxious to attract readers. My SHIRLEY CHISHOLM biography had its paperback rights sold even before the book was published in May, and therefore before public or review media reaction could be known. More and more retailers of the adult paperback are beginning to stock material for the child or adolescent. Like their adult counterparts, this segment of our society likes the convenience and easy portability of the paperback. On every subway and bus in New York City people can be found reading, and most of them are holding paperbacks; paperbacks can be found on the beach, in lines at bank tellers' windows, sticking out of shoulder bags and back pockets. What is popular with the adult is equally as popular with the adolescent, with, currently, a heavy interest in the occult and astrology and a strong demand for more on the "Bermuda Triangle." Monster books, especially ones involving the old movies, are also very popular. The new interest in ethnic heritage has resulted in special paperback collections on various ethnic groups being established and expanded in various libraries and even bookstores; and books for young people are substantially represented in these collections.

This discussion has treated only briefly the adolescent reader's demand for informational books and the efforts to supply that demand. The interests of these readers are as varied as they are, and non-fiction literature for them will continue to change and grow as quickly as they do. To quote Isabelle Holland again:

> . . . adolescence is probably the only time of life when a large proportion of its membership inhales books--all kinds of books--in huge, indiscriminate drafts at all hours of the day and night and at the full peak of the reader's energy. The adolescent is not only encouraged to do this, he is pretty much forced to do it, if he wants to keep up with his required reading. So he balances his assignments for English Lit with his fancy from the nearest magazine stand, which could be POPULAR MECHANICS, TIME magazine. . . or various erotica.

The adolescent is complex and so are his reading patterns, but the changes in juvenile reading patterns, and therefore in juvenile literature, are merely an indication of the changing attitudes in all strata of our population. The important considerations are truth, reality, the whole picture, and of course, portability, avail-ability and attractive packaging. Hopefully, this means that soon it will not be only the adolescent who freely goes from children's books to adult books and back again. Perhaps someday there will simply be the category "informational books with no distinction as to suitability for child or adolescent or adult.

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SHOPTALK:

"We have made the mistake of ramming Shakespeare down the throats of students who plainly, often vocally, have no taste for him. They gag. Customarily, they choke down THE TEMPEST or THE MERCHANT OF VENICE in the first year, JULIUS CAESAR in the second, MACBETH, OTHELLO, HAMLET, or LEAR in the third and fourth. The same is true of other authors, other literatures. Few kids can tolerate, much less appreciate, the twisty impenetrabilities of Donne, the periodical Latinity of Milton, the elaborate mile-long sentences of Hawthorne or Dickens. A taste for these must be grown into, naturally and leisurely. Unfortunately, the surest way to make a teenager fear and therefore hate Shakespeare is to subject him regularly to the emotional, psychological, and linguistic depths and densities--the foreignness--of, say HAMLET before he has even had a chance to get a grip on Rod McKuen. Having had a series of unsatisfactory or even neutral experiences with what has been the stuff of high school lit courses, no one is likely to reach for KING LEAR or THE SCARLET LETTER unless he wants to press flowers. What was forced labor in high school will seem like sheer masochism at thirty-five." (Peter Dzwonkoski, "Because It's Good for You and Because I Said So," INDEPENDENT SCHOOL BULLETIN, October 1974)

An outstanding article on the increasing realism of adolescent books and the fantasy and escapism of adult books is Patrick Merla's "'What Is Real?' Asked the Rabbit One Day," SATURDAY REVIEW, Nov. 4, 1972 which concludes, ". . .the paradox of 'reality' for children versus 'fantasy' for adults may be double-edged--children looking for facts to help them cope with an abrasive environment while adults probe a deeper, archetypal reality that can transform society altogether. A paradox not merely bemusing or amusing, but one that betokens a renascence of the wish to live humanely: a wealth of profound possibilities for mankind." (p. 49)

One of the most conservative newspapers in America is the MANCHESTER (New Hampshire) UNION LEADER. In one editorial about the growing negativism of young people, the editor poses the question, "But where do some young people GET this negative outlook on life?" The editor proceeds to answer his own question, "From teachers and books, usually," and he then goes further and points out how harmful is one current adolescent book. "Consider, for example, the contents of one relatively harmless book (compared to the vicious anti-social behavior blatantly encouraged in some texts) now in use in at least one junior high school in the state. The 'plot' is simple: Two young people cheat an old man out of money, then--sensing that he is lonely--befriend him and avail themselves of the hospitality of his home, where they have 'fun' with him and, later, in his absence, throw a wild party that results in the destruction of some of his prized possessions. They 'love' the old man, because, unlike their parents, he allows them to such things as roller skate through the house and spends his money on their entertainment. He joins in the roller skate romp and suffers a heart attack which leads, ultimately, to his death. The book is billed as 'thoroughly contemporary, sensitive.'" The editorial concludes, "The book ends on the high note of the old man dying of a heart attack at the zoo upon learning that his good friend, a baboon, has just passed away. The youth concludes: 'Maybe I would rather be dead than to turn into the kind of grown-up people I know.'
'Sensitive'? We'd call it SICK!" (October 23, 1973)

DEATH--THE LAST TABOO IN LITERATURE FOR THE ADOLESCENT READER--GONE!

Carolyn Carmichael, Kean College of New Jersey, Union, New Jersey

A folk song tells of it in this way: "Hello, hello, hello, hello; Goodby, goodby, goodby, goodby; That's all there is, And the leaves that are green turn to brown."

Our society has conditioned itself to the comfort of knowing we have things stored up, plans completed, and provisions made for any emergency. We're not psychologically ready to cope with running out of anything -- least of all life. And yet for each of us death is the great equalizer -- perhaps in life, the only true one. Interest in the fact of death is universal, if only for the sake of curiosity. It is refreshing to note that various editors are beginning to become more conscious of the fact that the concerns of adolescent readers extend beyond the events of current living, to the cycle of life.

Margaret Mead in her highly acclaimed COMING OF AGE IN SAMOA suggests the hypothesis that Samoan culture may be credited with producing fewer maladjusted individuals due to the difference in attitude toward sex and the education of the children in matters pertaining to birth and death than individuals in more "civilized cultures." At the time of Margaret Mead's study, children of Samoa were not protected from the knowledge of facts concerning sex, birth or death, thereby eliminating secrecy, ignorance, guilty knowledge and/or faulty speculations resulting in grotesque conceptions. The Samoan culture presented, through experiential living, not isolated facts, but rather accompanied facts, such as that of birth with the pains of labor, death with corruption. Absent in Samoan culture, as studied by Margaret Mead, were all the chief flaws in our fatal philosophy of sparing children a knowledge of the dreadful truth.

Our present culture has a unique method of isolating our youth from gaining facts in a first-hand empirical fashion. We isolate our aged, among other places, in nursing homes, thereby eliminating death taking place at home. Jenny, in Norma Mazer's book, A FIGURE OF SPEECH, fights this custom, and in the end succeeds as she and grandfather together find meaning in death as in life. We have likewise rushed our mothers to the hospital when contractions have hours yet to go before delivery, dropping off the older child at a neighbor's, when relatives are not available. How vividly I recall meeting our own friends at 3:00 A.M. with our 5 year old Elizabeth, suitcase in hand, on the morning of Kimberly's arrival!

And so we have a nuclear family -- self-contained, knowing for the most part, life and/or death only as it directly relates to them through the appearance or absence of a relative. However, this appearance and/or absence may be geographically removed from the actual home of our children.

Many of us have long been advocates of controversial issues being included in literature for the adolescent reader. We have held strongly to that viewpoint, not to necessarily condone the actions of various protagonists but out of the belief in the advantage of having our youth learn through vicarious living. As a culture we consume Jacqueline Suzanne, Harold Robbins, PLAYBOY and PLAYGIRL publications, with the majority of readers curious and enticed, but not even mildly convinced that the activities, either those explicit or suggested, would be any that they could realistically experience. I say that, and stop here for lack of space only, not that of thoughts. This is only to make reference to a position on controversial issues -- which is the category under which some individuals may place books on death. HARK! When speaking of the subject of death in literature for young adults, we are not dealing with a strictly "vicarious" experience, but rather one which is an inevitable reality!

Dr. Elisabeth Kubler-Ross in her book, DEATH: THE FINAL STAGE OF GROWTH, has labeled America as a "death denying society." Indeed, it appears that our schools, at all levels, pre-school through the university have become "death denying." We have records of teachers who have attempted to introduce death-education classes only to be scorned and rebuffed by administrators and fellow-teachers alike. We promote the existence of hamsters in the classroom, yea, rejoice when they propagate, and yet squirm when we arrive in the classroom to find a goldfish floating atop the aquarium. Even in death we deny it -- the dead are made up to have a "natural look" presented in "slumber rooms." These are all actions taken by a society that indicate a denial of the reality of death.

A book of special significance in helping our youth deal with the fact of death is LIVING AND DYING by Robert Jay Lifton and Eric Olson. This book reviews the loss of our symbols and rituals for coping with death and in elegantly simple writing the authors explore a wide range of subjects relating to death, from the personal to the historical. The book traces the acquisition of the concept of death on the part of the child evolving from his/her earliest fears of separation and disintegration. These fears are again in the fore during the turmoil of adolescence and middle age, thus causing much of the conflict between these generations. The book pursues the thought of a personal quest for a meaningful life taking the form of a search for "symbolic immortality;" adopting various forms such as biological immortality, creative immortality, theological immortality, immortality through a sense of unity with nature and experiential transcendence -- all those experiences, from mysticism, to sex, to battle, to drugs, that seem to lift man out of time and body. This book, by form, that of paperback, as well as superb content, lends itself to use with adolescents.

Another book of equal importance in introducing the many aspects on the subject of death is that of John Langone's DEATH IS A NOUN. This book examines death in an objective manner and discusses candidly such subjects as the new definitions of death, euthanasia, why people murder, capital punishment, suicide, abortion, the scientific quest for longer life and reviews opinions on the "hereafter." Its discussion of preparing for death is unique, not only to literature for the adolescent reader but also to medical journals, as little has previously been written on the subject. With these two books, and many of those to be discussed, I would stress not limiting the use of them solely within the literature class. Educators will easily find other learning situations where these books may become invaluable teaching aids. The combination of these books with Elisabeth Kübler-Ross' book, ON DEATH AND DYING and Ernest Becker's philosophical exploration, THE DENIAL OF DEATH, which won the 1974 Pulitzer Prize for general non-fiction, would provide fine background resource material before reading any of the books which will be discussed in the following treatise.

Death as discussed in books appropriate to the adolescent reader is viewed from many different angles. We have books written in the first person account of death as it is known and is impending.

One of the best known books of this type is that of SUNSHINE. This is Jacqueline M. Helton's story, a book written by Norma Klein from Helton's diary, the tape-recorded diary she kept the last 18 months of her life as a legacy for her young daughter, and the script of the motion picture. The decision to stop medication that would prolong her life is a decision into which every reader enters. The dilemmas of dying are carefully outlined in this book as they are in Ted Rosenthal's book, HOW COULD I NOT BE AMONG YOU? This is Ted Rosenthal's own story -- the story he told as he faced death, death which came as the result of leukemia. This book exemplifies the fact that death can be written as a personal event. It does not discuss death in general terms. Because a direct expression of death anticipation is rare, this book is part of a unique collection on the topic.

Fictionalized accounts of facing death in a first person manner are also worthy to be included in this category of personal transcripts of death. Included in books written from this prospective would be that of Paige Dixon's MAY I CROSS YOUR GOLDEN RIVER? and Gunnel Beckman's ADMISSION TO THE FEAST. In MAY I CROSS YOUR GOLDEN RIVER? Jordan Phillips, age eighteen, learns of his impending death -- the same cause being that of the rare muscular-vascular disease that took the life of Lou Gehrig. One of the things he hated most was the helpless feeling that he was being kicked around by something entirely out of control. The difficulty that Jordan had in accepting death was not only for himself but also for his family. ADMISSION TO THE FEAST is again a first person account of facing death. Poignantly told, the reader cannot help but become involved with 19-year-old Annika as she faces the knowledge that she is dying of leukemia. This book is an honest and frank exploration of the emotions felt as death is a soon 'fait accompli'.

The third category of death is that of biographical descriptions. It is this type of book that is the most prevalent on the market today. Some of the most popular are those that are true in content such as Doris Lund's story of her own son's experience of dying in ERIC and BRIAN'S SONG by William Blinn, the account of the death of Brian Piccolo. Both of these books have had their popularity enhanced by being presented as television specials, as well as the recently televised DEATH BE NOT PROUD. These books have already gained the attention, not only of adolescent readers, but mass market readers as well.

Another true story is that entitled JOSH, the story of twenty-one year old Josh Friedman and his thirteen month struggle against an incurable tumor of the brain. This book is written by his mother, Marcia Friedman. The loneliness of a terminal illness is dramatically a part of this book as is that of the affect that the process of dying has on all members of the extended family, friends, acquaintances and the medical personnel involved.

Death, as mentioned in each of the previously mentioned books has been the result of illness -- a physical illness, not foreseen, nor invited. There are however, certain types of death by invitation -- perhaps not so expressed, but the circumstances have been such that death did not come about through illness, but rather self-initiated situations.

One book that has been increasingly popular dealing with death as the result of actions taken on the part of the protagonist is that of GO ASK ALICE, the anonymous diary of a girl who was involved with drugs and who ultimately died as a result of this involvement. Heartache and desperation are the emotions of the parents of Richie Diener. In the book RICHIE by Thomas Thompson we have the actual account, transmitted through tapes, of the tragedy between one man and his son. Again, death, but a different kind of death, preceded by months of agony and despair. Death comes as the result of the need for self-survival, a father from his own son. The fidelity of this book makes it imperative reading for teenagers and parents alike.

Death as chosen by the dying through the act of suicide is a view of death that has not been the focus of many books for the adolescent reader. CRAIG AND JOAN: TWO LIVES FOR PEACE is one of the books in which suicide was chosen, following a Moratorium Rally, with firm anti-war convictions by both Craig Badiali and Joan Fox. This is again, a true account, as uncovered by Eliot Asinof of the individuals involved, the circumstances that led up to the act of dying, and the many ripples that emerged as a result of the death and the investigation which led to the writing of this book.

Reaction to death is the theme that is most commonly discussed in the majority of books that have been written for the adolescent reader. The deaths may have occured around any number of circumstances, but the thrust of most of these books is that of the impact of death.

One book in which the reaction to death is a vital force is that of John Donovan's WILD IN THE WORLD. Written in very simple language, death leads John, the protagonist, to explore not only love but isolation. Grover experiences aloneness in Vera and Bill Cleaver's book GROVER. Reaction to having an intuition of impending death and yet having it ignored and denied confuses Grover. When his suspicions become reality, Grover learns to cope, not only with life, but love and friendship. Coping with death, and the aftermath of it is also the subject in the Cleaver's book, WHERE THE LILIES BLOOM. This book has been made into an outstanding movie, and its impact has been widespread. These books would be of particular value with younger adolescent readers or older retarded readers. Their paperback format is physically the same as that of more mature reading, a point to be considered in attempting to eliminate the "large book" stigma.

Some books have incorporated death as the final climax to the preceding dialogue. Four books of particularly fine writing that come to mind are that of Robert Newton Peck's A DAY NO PIGS WOULD DIE, Theodore Taylor's THE CAY, Isabelle Holland's THE MAN WITHOUT A FACE and Margaret Craven's I HEARD THE OWL CALL MY NAME.

Peck, Taylor and Holland's books take the reader on a very highly charged emotional journey from boyhood to manhood, each using a different physical setting but the ever present strong bond of love remains constant and intense. In Craven's book, manhood is attained, it is the process of maturation that evolves again with love at the core of the writing. Both THE CAY and I HEARD THE OWL CALL MY NAME have been popularized through television specials.

Death has often been the result of obsession. The obsession can be one that is driven by guilt, egotism, mental illness of varying degrees, or a multitude of other causes, but obsession nonetheless. Literature that would be of interest in discussing this type of death might include books such as SUMMER OF MY GERMAN SOLDIER, THE SLAVE DANCER, DEATHWATCH, CATCH A KILLER, CODE NAME VALKYRIE: COUNT VON STAUFFENBERG AND THE PLOT TO KILL HITLER, THE HORNS OF THE MOON: A SHORT BIOGRAPHY OF ADOLF HITLER, VIOLENCE U*S*A, and ASSASSINATION: A SPECIAL KIND OF MURDER. All of these books could be reviewed in depth for their worth on any reading shelves to which adolescents have access; however, because of its' special uniqueness of subject matter, I'd like to just briefly comment on Willard A. Heaps' book, ASSASSINATION: A SPECIAL KIND OF MURDER. The unusualness of this book stems from the manner in which assassinations are discussed, from that of Eglon, King of Moab during biblical times, to Martin Luther King and Robert Kennedy. Little-known as well as famous murders are explored, with elaborations upon the historical background of the country involved, an analysis of the killer's motives, an account of the plans and the murder site, details are given as to the intrigue and plotting, the killer's penalty and the effects of the death upon history. This book goes beyond the personal account and treats the aftermath of death in a rare sociological and historical manner.

The bibliography will indicate the volumes upon which I could continue to elaborate. Indeed, I must encourage all readers to write to William Morris at Harper and Row for their fine annotated bibliography entitled "Books Concerned with Death." (10 East 53rd St., New York, N.Y. 10022). I would also rejoice to see all publishers create a subject guide for their books. This would be of extreme value in the classroom as well as in all other learning situations, both formal and informal.

It's strange that I should have agreed to write this article last May. For even as I close I am personally reflecting on two situations. One is the sudden death of Jonathan, the brilliant six year old son of dear friends, who was killed by a neighbor's car in November, just prior to Thanksgiving. The wound is still gaping and raw, and words are like salt. The second reflection is one of demanding urgency --

where thoughts come fast, too fast, for they come on the heels of learning that one's own father has cancer. And yet with these reflections come also these familiar words:

> To everything there is a season. A time to weep, a time to laugh. A time to mourn, a time to dance. A time to keep, a time to cast away. A time to be silent, a time to speak.
>
> ... for every spring, every green leaf, there'll be a summer, and then an autumn, and then for every green leaf, a brown one.

Let us present every season to our adolescent readers in a realistic manner, remembering that life has many facets, each one demanding honesty in classroom discussions and reading matter. As we view the green leaves turning brown, let us readily have in our storehouse of knowledge those books that will aid our adolescent readers in understanding the changing of life's seasons.

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SHOPTALK:

"American literature often echoes slave art but with peculiar reverberations. In Ralph Ellison's novel, INVISIBLE MAN (Random), the protagonist is nameless, as are the protagonists in William Armstrong's SOUNDER (Harper) and the slaves--and for a time the slave lad--in THE SLAVE DANCER (Bradbury) by Paula Fox. When in THE SLAVE DANCER we are finally told the name of the slave lad, which is Ras, it is a startling echo of the name of one of Ellison's memorable characters from INVISIBLE MAN, Ras the Destroyer. Ras the Destroyer obeys the absolute doctrine that all blacks must hate all whites. He is a prototype of the avenging black angel just as Ras the slave lad in THE SLAVE DANCER is a prototype of the suffering, obedient slave. Both Rases are figures modeled after certain historic individuals whose responses may at one time have been spontaneous although confined by existing cultural limits." (Virginia Hamilton, "High John Is Risen Again," THE HORN BOOK MAGAZINE, April 1975, p. 115)

"Says Children's Book Critic Karla Kuskin: 'Each decade we hear that children are changing, pushed by new forces. Children's books come out on every conceivable adult subject: environment, racism, sexism, crime, homosexuality, drugs. Then we look at the lists of children's favorite books. And what's on it? Good old Nancy Drew. The Oz books. The PEANUTS series. In many ways, it's the authors and publishers who have changed. The kids have kept their integrity.'" ("A Child's Christmas in America, TIME, Dec. 24, 1973, p. 67)

VALUES AND PAPERBACK POWER

Nel Ward, West High School, Phoenix

These days I hear a lot about something called "values clarification" in education classes. Books give exercises designed to help students understand their own "values" (whatever values are). And often, I suspect, these exercises are designed to establish certain values for the students, so that they can contribute to society.

What do values have to do with adolescent literature? For the first semester in which I taught a course called Paperback Power (a la Bob Larabell of Arcadia High School) I was so excited about the amount of reading students did I wasn't concerned with much more. (In fact, my major concern was in keeping up with the reading myself!) For several years, I've heard colleagues say, "Students won't read anymore! All they care about is television." This class definitely disproved those theories. But at the end of the semester I had to prepare a final exam. Even if the exam's grade does not count on the final grade in the class, the administration seems to demand some sort of examination when it is scheduled. Therefore, after asking typical things--like how many books they had read--I decided to have them write a paper about the values they'd received from the books read and whether they agreed with them or not. The meaning of the term "value" seemed to be somewhat fuzzy to some. One student's value read as follows: "Now I like to read, and I know you can get something out of it. Now when I have nothing to do, I read. I used to just eat."

Reading the statements made me realize the impact these books had. Many teachers feel that adolescent literature is shallow and superficial. Maybe some of it is. But readers have to start where they feel comfortable and go from there. Perhaps what made me realize best the place of adolescent literature for my students was a girl's comment about Norma Klein's SUNSHINE: "I've often wished I was dead and felt sorry for myself. After reading SUNSHINE I'm glad that I'm alive." By reading a book, a miserable girl believed that other people are worse off than she is.

Adolescents are curious about different ways of life, and sometimes reading these books can help. As Claudia said, "If you can't experience certain things in life, the next best thing is to read about them and see how other people feel, experience, and think about adventures in life." John Neufeld's FOR ALL THE WRONG REASONS seems to make the greatest impact on girls to do something or love someone, you will have to carry or accept all burdens on you." "It is right to fall in love, but there is a time for it. Both of them /Tish & Peter/ were too young for marriage and they soon found that out." And as one pregnant student wrote, "Facing the same situation, I feel I, too, was forced to mature quickly and I can no longer view things things through the eyes of a child." Another book about a pregnant girl produced equally interesting comments from the students. Jeanette Eyerly's BONNIE JO, GO HOME: "If you are intimate and get pregnant, you must accept responsibility, not the boy. . . You can start over again, but don't try to fool yourself! Nothing will ever be the same."

Other comments were about courage, based on Gene Olson's FULLBACK FURY: "The coach got involved and helped out even though he knew it would ruin him and his family. Getting involved is sometimes hard. The value of courage and not being afraid of getting involved is good. Too few people have it." And money, from John Ney's THE STORY OF A KID AT THE TOP: "It made me think of now lucky I really am, with having a wonderful family that helps whenever they can, and friends who try to help when I am down and how we all try to help our friends whenever we can. It shows you that money is not everything in life, and it can't buy happiness or love." Or on the influence of other people, as one student perceived in Robert McKay's DAVE'S SONG: "People aren't always what they seem to be; the surly (or happy or sad, etc.) person may be that way because of the treatment he gets."

Not all the values that the students wrote on their final exams were about specific books. General statements expressed pleasure at learning about other people and their problems. Patty said, "I have learned to put my feet in other people's shoes for a while." The crises that one student read about brought about the realization that "everyone has some /crises/ during his lifetime so the best thing to do is to learn to be strong, patient, and a comforter to those who can't handle suffering as well." "A lot of people who read seem to be more aware of things and people around them." Selecting her own books to read also caused one girl "to enjoy reading books with a little more to them than just pregnancy and children--books that take an effort to read."

I had spent several years teaching the same book to all the students so that they would "have a common basis for discussion." (One year I got adventurous and tried four different books at the same time!) Having the students select their own books made me realize the great individual differences among my students. It also made me realize that students get much more from a book than the characterization, flashback, etc. Therefore, I believe students learn more about values from books they read voluntarily and eagerly. And whether they have long discussions with me or not, they do learn. I have heard teachers say that they can make their students enjoy SILAS MARNER; is it better to force enjoyment?

I, too, formed some values from reading in this class--from reading my students' papers. Maybe these can be best summarized in the following from a final paper submitted by one of my graduating seniors:

> 'One important part of the class was that there wasn't any tests on the books that you read. When there are tests on books you read it makes you too cautious while you are reading. This puts very much pressure on you. It makes it hard to really enjoy what you are reading. Doing the reading with tests forces you to absorb the information. In doing it this way you end up forgetting it. Doing it without tests lets your brain take in the information which seems important to you. Everyone is built differently. Something that seems important to one person may not seem important to another. If a person can read what they want and at his own pace, he will enjoy reading.
>
> Before I started this class I thought that reading was just a waste of time. As the time went by, I started getting more interested in what I was reading. I sometimes got so involved in what I was reading that I hated for the bell to ring.
>
> I think that books can change people's lives. They are one of the easiest ways of learning while having fun doing it.'

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SHOPTALK:

"The majority of children today don't spend nearly as much time with books as they probably would without those hours of TV. Relatively few children have an adult at hand who will help build a pre-school relationship with books, but virtually every child has access to a television set. To read, the child must participate in a kind of analytical work that requires some effort; watching television, on the other hand, is the easiest thing a person may do. The TV child demands entertainment, or turns off. Today's children draw fewer books from public libraries, and 'learning disabilities' are on the rise.

. . .

Television's most successful techniques--quick cuts, short segments, fast action--assault the senses and condition the brain to change, but not to continuity of thought.

The child who is saturated with television may be played out emotionally. Joyce Maynard, 19 year-old author, describes this in LOOKING BACK--A CHRONICLE OF GROWING UP OLD IN THE SIXTIES. 'We're tired, often more from boredom than exertion, old without being wise, worldly not from seeing the world but from watching it on television.'" (Kathryn Moody, "Growing Up on TV," MEDIACENTER, October 1975, p. 22)

BOOKS YOU POSSIBLY MISSED IN YOUR YOUTH

A standard feature of most girls' or boys' series novels from about 1895 until 1925 was advertising other series in the pages following the end of a novel. The advertised series (and the specific volumes in each series) were clearly meant to appeal to kids, but kids' tastes and interests and values and beliefs were also clearly different then (or maybe the authors thought they were different or wanted them to prove different). Here are a few ads. I list them not to be condescending, but to suggest that adolescent books have changed slightly (for better or worse, I am not sure, but changed I know they are), that these books were written for kids of another time and another country.

CHICKEN LITTLE JANE SERIES by Lily Munsell Ritchie. "Chicken Little Jane is a Western prairie girl who lives a happy, outdoor life in a country where there is plenty of room to turn around. She is a wide-awake, resourceful girl who will instantly win her way into the hearts of other girls. And what good times she has!--with her pets, her friends, and her many interests. 'Chicken Little' is the affectionate nickname given to her when she is very, very good, but when she misbehaves it is 'Jane'-- just Jane!"

ADVENTURES OF CHICKEN LITTLE JANE
CHICKEN LITTLE JANE ON THE "BIG JOHN"
CHICKEN LITTLE JANE COMES TO TOWN

(ad from the pages following Grace Brooks Hill's THE CORNER HOUSE GIRLS ON A TOUR, Newark, NJ: Barse and Hopkins, 1917)

THE DICK HAMILTON SERIES by Howard R. Garis. "A new line of clever tales for boys."

DICK HAMILTON'S FORTUNE OR, THE STIRRING DOINGS OF A MILLIONAIRE'S SON

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DICK HAMILTON'S CADET DAYS OR, THE HANDICAP OF A MILLIONAIRE'S SON

"The hero, a very rich young man, is sent to a military academy to make his way as a good fellow among the students without the use of money. Some students imagine that Dick will try to 'lord it over them' from the start, and they do their best to make him miserable even when he tries to keep in the background. A fine picture of life at an up-to-date military academy is given, with target shooting, broadsword exercise, trick riding, sham battles, and all. Dick proves himself a hero in the best sense of that word."

(ad following the last pages of Arthur M. Winfield's THE ROVER BOYS AT COLLEGE, NY: Grosset and Dunlap, 1910)

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(from pages following Clarence Young's THE MOTOR BOYS OVERLAND, NY: Cupples and Leon, 1906)

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(also following Young's THE MOTOR BOYS OVERLAND)

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(following Edna Brooks' THE KHAKI GIRLS OF THE MOTOR CORPS, NY: Cupples and Leon, 1918)

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(after Edward Stratemeyer's BOUND TO BE AN ELECTRICIAN, Boston: Lothrop, Lee, and Shepard, 1903)

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THE BLUE GRASS SEMINARY GIRLS IN THE MOUNTAINS; OR, SHIRLEY WILLING ON A MISSION OF PEACE
THE BLUE GRASS SEMINARY GIRLS ON THE WATER; OR, EXCITING ADVENTURES ON A SUMMERER'S CRUISE THROUGH THE PANAMA CANAL
(following Gerald Breckenridge's THE RADIO BOYS IN AFRICA, NY:A.L.Burt,1923)

THE MOVING PICTURE GIRLS SERIES by Laura Lee Hope. "The adventures of Ruth and Alice DeVere. Their father, a widower, is an actor who has taken up work for the 'movies.' Both girls wish to aid him in his work and visit various localities to act in all sorts of pictures."
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(following Graham B. Forbes' THE BOYS OF COLUMBIA HIGH IN WINTER SPORTS, NY: Grosset and Dunlap, 1915)

THE CLASSICS ARE "OUT"; WHAT IS "IN"?

Paul F. Schumann, Loyola Marymount University, Los Angeles

It is obvious that today's high school English teachers are no longer requiring students to read the classical novels deemed so important as recently as five years ago. The advent of the elective system, in part a response to the cries of the "now" generation, led to this demise. As a consequence, many teenagers are asking what novels would be appropriate for them to read if they are going to college.

In response to this query, I suggest that a student might well read such standard, contemporary works as LORD OF THE FLIES, OF MICE AND MEN, THE OLD MAN AND THE SEA, THE PEARL, ANIMAL FARM, 1984, CATCHER IN THE RYE (the boys, at least), A SEPARATE PEACE, and THE HOBBIT.

Additionally, the high school boy or girl might also read many other of the novels written during the last 30-40 years. Ken Kesey's ONE FLEW OVER THE CUCKOO'S NEST gives the young person an anti-establishment reading experience, besides providing insights into some of the nation's mental institutions. Humorous incidents keep the book from becoming maudlin. An additional novel on mental illness that a student might select could well be from among Hannah Green's beautiful but awesome I NEVER PROMISED YOU A ROSE GARDEN; Flora Schreiber's true story of SYBIL, a girl with sixteen separate personalities; Rubin's popular DAVID AND LISA; Virginia Axline's touching DIBS: IN SEARCH OF SELF; or Kin Platt's THE BOY WHO COULD MAKE HIMSELF DISAPPEAR, a good introduction to autism. Very able girls might enjoy Doris Lessing's THE GRASS IS SINGING, the story of a white woman in South Africa who gradually goes insane while living on the veld.

Joanne Greenberg's moving story, IN THIS SIGN, provides the teenaged reader with good insights into the lives of deaf-mutes. A touching novel of three badly deformed individuals in Kellogg's TELL ME THAT YOU LOVE ME, JUNIE MOON. Its primary value to readers is in its focus on the difficulties people with grotesque physical handicaps have in associating with the larger society.

As a part of young people's balanced reading, novels in the minority literature field should also be included. Hal Borland's WHEN THE LEGENDS DIE has an American Indian protagonist who is trapped between the white man's materialism and the tribal spiritualism of his upbringing. Margaret Craven's I HEARD THE OWL CALL MY NAME, beautifully done on television, should soon prove to be popular in novel form also. Very able readers should grasp Frank Waters' highly symbolic work, THE MAN WHO KILLED THE DEER. Some girls might prefer his THE PEOPLE OF THE VALLEY, the story of a woman who progresses from witch doctor to sage among the Southwest Indians with whom she lives. A contemporary story about an American Indian is Frank Herbert's SOUL CATCHER, particularly suited for the younger teenager. The central figure is a doctoral student at the University of Washington and, aggrieved over the rape of his younger sister, he kidnaps the son of a prominent American diplomat. In the wilderness, he plans to kill the boy as a means of calling attention to the continued plight of the Indian. This fast-reading novel comes to a chilling climax.

Many girls, having been impressed with Cicely Tyson's brilliant television performance, will enjoy reading Ernest Gaines' THE AUTOBIOGRAPHY OF MISS JANE PITTMAN. Ronald Fair's fast-paced HOG BUTCHER will appeal to many boys; its plot deals with the killing of a popular, black, teenaged athlete by two Chicago policemen, only to discover that they've killed the wrong person. Although its frequent use of flashbacks causes problems with some readers, James Baldwin's well-written GO TELL IT ON THE MOUNTAIN deals meaningfully with the question of "What is life all about?" A moving story about interracial love is Chester Himes's IF HE HOLLERS, LET HIM GO.

This superior novel needs careful handling but is worth recommending for individualized study. Very able readers might wish to try the acknowledged black classic, Richard Wright's powerful NATIVE SON.

The Chicano literature field, just now getting major attention, has at least two novels worthy of being read by college-bound youth; Edmund Villasenor's MACHO (although Chicanos themselves tend to prefer Villarreal's POCHO) and Raymond Barrio's well-written series of vignettes, THE PLUM PLUM PICKERS, a poignant look at the life of migrant workers in the San Joaquin Valley.

A Jewish novel receiving critical acclaim from teenagers, and validly so, is Chaim Potok's MY NAME IS ASHER LEV. This is a fast-paced story of a young man struggling to be his own creative self over the strong objections of his rabbi-father.

An unheralded but powerful novel for girls is Paule Marshall's BROWN GIRL, BROWNSTONES, the story of a family from Barbados who have many of the white man's motivating principles, attempting to find their niche in New York City. The writing is superb and the characters believable.

In a clever blend of fantasy and reality, Ray Bradbury's SOMETHING WICKED THIS WAY COMES is particularly effective to read in the early years of high school. The same author's FAHRENHEIT 451, perhaps less well-written but nonetheless thought-provoking, is commonly used in many high schools. Also in the science fiction realm, but much faster to read and less complicated for teenagers than BRAVE NEW WORLD, is the Russian counterpart, WE, by Zamyatin.

Good for symbolic content and quite easy for younger teenagers to handle are Glendon Swarthout's popular BLESS THE BEASTS AND CHILDREN and Kirkwood's GOOD TIMES/BAD TIMES, the diary of a boy who has killed his high school principal.

Humorous novels that appeal to teenagers are very difficult to find. Probably the best, but now out of print, is Robertson's THE GREATEST THING SINCE SLICED BREAD, the story of an eight-year-old who "ditches" school one afternoon to go visit a former buddy of his. People of all ages identify with this warm, riotous tale. Some students respond well to Vonnegut's CAT'S CRADLE. In it, a scientist has a chemical (ice-nine) that will freeze any opposition that might develop to his plans for living as he wishes.

While THE GREAT GATSBY is enjoyed by a number of youth, it is used so often in college English courses that it might well be eliminated from study at the high school level. The same applies to Camus's THE STRANGER and some of Faulkner's easier works.

Herman Hesse's novels certainly are acclaimed by college-aged youth today and some other high school students as well. BENEATH THE WHEEL makes a good starting point for the latter because the protagonist is so close in age to them. DEMIAN and SIDDHARTHA are logical follow-ups for those particularly excited by this author.

Although interest in war novels is waning currently, students should read at least one well-written story from among Vonnegut's SLAUGHTER-HOUSE-FIVE, Remarque's ALL QUIET ON THE WESTERN FRONT, and Trumbo's JOHNNY GOT HIS GUN. The last-named was very popular during the Vietnam period, superseding Remarque's gripping more classical account of the same World War. Vonnegut's tale, also popular recently, has the added dimensions of humor and "time tripping" (the ability to see real incidents out of his own future), as the anti-hero Billy Pilgrim calls it. Another war novel to consider is Solzhenitsyn's ONE DAY IN THE LIFE OF IVAN DENISOVICH which provides the reader with terrifying insights into the lives of political prisoners in Russian concentration camps.

Two other novels with foreign settings will provide college prep youth with meaningful perceptions of what it's like to live in a different culture and how individuals elsewhere cope with their environments. Chinua Achebe's THINGS FALL APART presents an African father terribly confused by the cultural changes the younger generation, including his own family, is foisting upon him as tribal leader. Parallels are readily seen in the popular plays, "Fiddler on the Roof" and "Flower Drum Song." Perhaps John Hersey's best novel is A SINGLE PEBBLE, the story of a powerful Chinese boatman who takes an American engineer up the Yangstze River prior to its harnessing. The character development is brilliant in this short novel.

There are many fine romance novels suitable for college-bound girls; one of these is Mildred Walker's WINTER WHEAT, dealing well with the clash in backgrounds of a freshman girl in college who falls in love with a professor's son, only to become painfully aware of the vast differences in their backgrounds. The novel's realism makes this a "cut" above the typical romantic type.

A solid, brief novel for boys provides them insight into the thousands of would-be sports heroes who never make it to the top. Leonard Gardner's FAT CITY deals more with the many dimensions of man than with the sport of boxing. Some boys will also like Mark Harris' BANG THE DRUM SLOWLY, a good movie but less touching than the novel. More than a baseball story, this deals with the theme of loyalty a star pitcher feels for his dying roommate, a dumb, cheerful catcher.

One good novel on the theme of man vs. nature is sound in any balanced reading schematic. Piers Paul Read's true account of the survivors of a Venezuelan air crash, ALIVE, received much attention because of the cannibalism that eventuated in their survival. Some readers might prefer Robin Graham's DOVE, the account of a teenager who traveled alone around the world on a sloop. It is moving because Robin leaves, at age 16, clearly a boy and returns five years later very much a man. Other readers might prefer Saint Exupery's NIGHT FLIGHT, a gripping story of early aviation's mail flights over the Andes.

Some of the novels included here will be rejected by teachers because they seem so easy. The point in recommending works to youth, however, is not in their length nor in the sophistication of the vocabulary, nor even in their over-all hardness to understand. Rather, the choice should be based on the theme of the work and whether that theme speaks to young people.

Another caution is that it would be unwise to force all college-bound youth to read these works, no matter how worthy some of the titles are. Encouraging teenagers to read is one thing; forcing this literature on all able students is another. I feel that in-class, required reading should be restricted to some of the novellas referred to herein.

Novels that might take some youngsters ten or more hours to complete are best handled on an individualized basis. The problem is how to handle those students who finish reading such novels in several nights and who are then forced to mark time while the rest of the class plods through the same books. Unfortunately, teachers tend to kill teenaged interest in these longer works by over-analysis whereas some class time would be better spent on unrelated activities to the students' outside reading.

A final caution is to keep in mind that people lead useful lives without having read many of the books English teachers love. It is hoped, though, that teenagers who read some of the works mentioned here will have their reading appetites whetted for life.

QUO VADIS ADOLESCENT FICTION?

Joan Talmage Weiss, California State University, Fullerton, California

In the last ten years the adolescent novel has changed radically. Almost gleefully many writers of fiction have established the "grim trend" or "new realism" in which all the previously taboo subjects were torn open for the examination and sometimes titilation of the teenage reader.

We know that our young people are growing up faster. We know that they are "reading up" at such a high rate of speed that books written for the teenager are now found in the fifth and sixth grades. We know that through television social and political issues have taken over the old Children's Hour. With all of this increased knowledge and sophistication a young person is catapulted into life and its strains and tensions at a much younger age. As Margaret Mead has said: "This is the first generation in which parents learn from their children."

As teachers of English we must be wary of the publishing market place where sales appeal rules over intrinsic merit. Some but not all adolescent novels ride the bandwagon of themes that are currently "in," alienation, loneliness and senility -- THE PIGMAN by Paul Zindel; drugs -- GO ASK ALICE, Anon.; the generation gap and homosexuality -- I'LL GET THERE; IT BETTER BE WORTH THE TRIP by John Donovan, racial and social hostility -- THE OUTSIDERS by S. E. Hinton; and mental illness -- LISA, BRIGHT AND DARK by John Neufeld. Death, unwed pregnancy, divorce, the fractured family, the alcoholic mother, junky brother and father on welfare have been prodded, probed and petrified.

Most of the above examples have proved to be worthy novels and I assign several in my classes. Yet what we must ask ourselves is this: Are we looking for essential qualities, qualities like honesty, timelessness of content, believable characters who mature and change? If so, drugs and sex and death should be presented as only one integral part of the warp and woof of human experience. We can no longer shield young people from explicit language; this is the lingua of their peers if not of their families. We must deal with taboo subjects but I agree with Josette Frank in that "we must offer books with integrity of purpose, authenticity, moral and social validity, and more important, the sound resolutions they offer." We can and must walk the fine line between didacticism and shock-for shock sake. I rebel against any novel which presents violence for violence sake, yet ours is a violent world. When a young adult meets violence in the pages of a well-written book like SLAUGHTERHOUSE FIVE by Kurt Vonnegut, Jr or CLOCKWORK ORANGE by Anthony Burgess he or she will be more prepared to meet and recognize the gradations of violence in the real world. Similarly, life is not all grimness and horror. If young people don't find hope in their reading as they can in Myra Angelou's I KNOW WHY A CAGED BIRD SINGS and Maia Wojciechowska's A SINGLE LIGHT, they may lack the strength to survive everyday corrosive life. If this sounds a bit strong let us remember that ultimately optimistic books can be supportive instead of depressing.

Let us then examine three adolescent novels published in 1975 as examples of fiction which transcend the topicality of the day, which come to terms with universal themes and which meet critical standards of literary worth. Fortunately these three books form positive models of literate reading for teenagers in Junior and Senior High School.

IS THAT YOU, MISS BLUE? by M. E. Kerr (Harper, 1975) forms a study of tolerance for Flanders a high schooler sent off to a girls' boarding school. Religious tolerance comes into action when the zany teacher Miss Blue, who hangs a picture of Jesus in the W. C. and talks to Him directly, turns out to be a sympathetic and misunderstood human being. Flanders' intolerant impatience and irritation change to true closeness with her roommate Agnes who is handicapped by a hearing/speech loss. Moral tolerance comes when Flanders remeets her mother who had "run away" with a younger man and had alienated her sensitive daughter. Flanders finds her mother living alone and working in New York.

> You're still my little girl, she said, but you're very much your own girl now too, aren't you?

Flanders is stunned by her mother's perception. Valid philosophy comes from the least expected source when her mother says:

> You're going to meet a very old person one day. And when you do, you're going to have only her to answer to, and only her to be responsible to, and only her to look back with and decide what it was all about . . . and that old person is yourself. I hope you'll be prepared for her.
>
> That's hairy, I said. Hairy and heavy.
>
> But it's true, mother said.

Business ethics are examined through Flander's father whose fad-following business, Attitudes, Inc., has run the gamut from psychosomatic medicine and handwriting analysis to encounter therapy. When Flanders watches him interviewed and "destroyed" by a TV personality, either the veracity of the media, her father or both are ripped open to question.

Of course the poignant ending is reminiscent of other nostalgic closings like in WHERE THE WILD FERN GROWS by Wilson Rawls and THE SLAVE DANCER by Paula Fox.

> I still have a daydream that sometime I might come upon Miss Blue. She was only around forty and she wouldn't be that much older now . . . She suddenly appears. I see the light blue eyes look up -- remembering the time I would see them trying to connect with someone else's. Our eyes meet. I smile. Does she recognize me, or remember me at all?
>
> Miss Blue, I say. It's me. Is it really you?

Kerr uses this nostalgic device to dramatize the typical girl teenager's ambivalence toward an older, wiser woman.

A totally different novel is Z FOR ZACHARIAH by Robert C. O'Brien (Antheneum, 1975). It falls into the survival formula set in the not-so-distant future when there are only two people left on earth: Ann Burden (double meaning?) sixteen and John R. Loomis, a chemist who has suffered radiation poisoning. Again told in a first person diary form to increase immediacy, Ann lives in perpetual fear with only a dog named Faro for trusted companionship. Loomis wanders about believing he is alone.

Ann's first moral dilemma is whether she should have warned Mr. Loomis against swimming in the "dead" or radioactive stream. He helps her run a tractor while suffering a fever of 104. Communication between them builds until Ann fantasizes that they will be married in a year or two and she will have children, just like her mother did, but within a religious ceremony. The title comes from the Biblical alphabet book where "A is for Adam . . . C for Christian . . . and Z is for Zachariah." This "last man" foreshadowing immediately gives the reader a feeling of foreboding.

This disturbing novel builds tension when Loomis approaches Ann's bed at night and she panics and runs. Although nursed back to health by her, Loomis slowly becomes her enemy, using the dog to track her scent, even shooting to maim her. When he burns her few possessions in her cave she steals his "safe suit" -- over which he's previously murdered a co-worker -- and walks toward a place where birds are flying, unable to live or compromise with him. She is full of hope, fantasizing about finding a room full of children she can teach.

Told in simple style yet showing the full turnings of Ann's mind, this novel presents both the bright and dark side of human nature. It is grim. It is reality set in the future. It is even frightening. But it is not shock for shock's sake. Ann never gives up trying to survive. Her tenacity and undaunted hope illustrate one new trend in novels for young people.

Still another novel worth reflection is Isabelle Holland's OF LOVE AND DEATH AND OTHER JOURNEYS (Lippincott, 1975). Set in contemporary northern Italy, Meg, sixteen, has followed her ex patriate mother and her second husband throughout Europe. Meg adores her mother and follows her lead of conducting art tours in Perugia and Assissi for traveling Americans. They feel ambivalent about their tour groups, i.e. they hate their blind herdism but love their naiveté. They both thrive on art history, literary allusions and a running understated repartee.

In discussing marriage, Meg's free-spirit mother says:

> It's only been with Peter that I've been both free and loved, and that's why I love him so much. Everybody sees him as a sort of overweight clown, fiddling about with his Latin documents and his unsuccessful porn. But he knows how to love more than anybody I've ever known. And I'm not talking about sex, although he's good at that too. But I don't think even in his mind he's ever tried to make anybody do anything. Probably that's why he's so unsuccessful. . . except in loving people.

This straight-arrow tone is alternated with sophisticated bantering amongst "the pride" -- composed of Meg, Meg's mother, Peter and Cotton, an artist of sorts with whom Meg is madly in love.

> Mother, I burst out. Do you think when I'm all grown up he'll be in love with me?
>
> My darling child. . . how can I possibly tell? You mustn't ask questions like that. That's like me. . . like trying to lock up the future, make it happen the way you wrote it. It doesn't work that way. You have to live a day at a time.

More ambivalence pours into the novel when Meg's mother facing surgery for cancer, reveals that Meg's father is alive and coming to Italy. Meg finds herself engulfed by grief and fear for her mother as well as fear and curiousity about her real father. As she learns chunks of their past so does the reader. Meg's father is an Episcopal minister, is married to a lady doctor and they have suffered the death of a young son. The father-daughter conversations are sensitively handled and the reader feels great sympathy for both.

Interestingly enough the mother and father do not have an obligatory scene together; yet each is conscious of the other, marvelously tolerant, even respectful. The mother is terminally ill yet, with gray bravado, insists on hikes and picnics with "the pride."

When she dies Meg is sent to live with her father much against her will. She finds herself a worldly American with no identification with the States. She wanders around in a daze, unable to attend school. The second wife is supporting but understated. Then Cotton's painting arrives, a painting of Meg's mother in a floppy hat with her hazel green eyes sparkling with mischief and laughter and love.

> I was crying and my chest was hurting but I said, It's good. It's very good. It's the best work he's done. He's got that special thing Mother had. . . I never knew what to call it.
>
> It was joy, father said. She was filled with it, more than anyone I've ever known.
>
> And I knew he was right. But something terrible was happening inside me. That horrible body I had last seen that had stayed in the front of my mind hiding everything else was gone, and what was left was knowing that Mother was dead, and I would never see her again, and the pain was beyond anything I could have imagined.
>
> I was crying and so was Father, who was holding me.
>
> What's happening? I gasped. What is it? The tears felt like a scalding river pouring out of me.
>
> It's grief, Father said. I was afraid you'd never really grieve. It's good.

> Go on and grieve.
>
> So I cried and cried for what felt like a long time. Father, what should I do? I finally asked.
>
> Why, do what your Mother would have you do -- live your life with as much joy as you can.

This forms a multi-leveled, disturbing novel, expertly written and deeply thought provoking. It demonstrates that an adolescent novel can deal with taboo subjects without shocking. Death from cancer is a grim subject; so is an uprooted teenage girl. Yet these questions are explored as only one level. The other side of the coin are basic human qualities like compassion, emotional maturity and experiencing aesthetics.

Considering these three novels, all published in 1975, we can see that they hold honesty, timelessness of content, believable characters who change and mature and sound resolutions to universal human problems. Hopefully they form a microcosm to answer the QUO VADIS of Adolescent Fiction. Reading valid, literate novels reinforces what Margaret A. Edward wrote in THE FAIR GARDEN AND THE SWARM OF BEASTS (Hawthorn Books, 1969).

> What can books do for these young people? Their most important contribution is to supplement experience, to intensify their lives. However long these young people may live, most of them will know few months or years that are filled with meaning. They will experience few passionate love affairs, few victories, few overwhelming griefs, few moments of insight and inspiration. Without books they can live and die naively innocent of so much experience. But the young person who reads can live a thousand years and a thousand lives. In a few hours, at any time, he can add to his meager experience another whole lifetime condensed to its meaningful moments, with all the dull, uneventful days left out.

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SHOPTALK:

"Author John Donovan warned today that pressure groups are not only persuading school boards and librarians to remove certain children's books from circulation, but are attempting to control the content of children's books at the source. Speaking at a luncheon for librarians and teachers attending the 65th Annual Convention of the National Council of Teachers of English at the U.S. Grant Hotel, Donovan suggested that such pressures 'smack of the fascist mentality' and are extremely insidious. He cited, in particular, the vigorous campaign against THE CAY by Theodore Taylor and described a recent action by the Task Force on Gay Liberation of the American Library Association, which has advised children's book editors that there must be more children's books on gay themes, in which gay persons are presented positively and that, moreover, a person 'who is proudly identified as gay' should review such books in manuscript form." (From an NCTE Convention News Release, Nov. 28, 1975)

In the NCTE JM NEWSLETTER (September 1971), Jean Sisk of the Baltimore School System describes the kind of English teacher she likes to hire. After noting that she would hope candidates would have some background in English language studies, she adds, "And I take a good look at the kinds of literature courses the applicant has taken. Most of the literature we teach in high school is American literature, and much of it is literature of the nineteenth and twentieth centuries, so I always check to see that the candidate has had at least a survey of American literature, and preferably some course in major American writers, or contemporary American fiction, drama, or poetry. One of the courses that never fails to catch my eye is a course in 'adolescent' literature, often required of school librarians but rarely of high school teachers of English. Though the content of any course, like the quality of the instructor, is not evident on transcripts, still a course in adolescent literature indicates the kind of openmindedness and lack of literary snobbishness that I consider desirable."

WHAT'S SO GREAT ABOUT VIRGINIA HAMILTON?

Jean B. Sanders, Indiana State University, Terre Haute

As much as I deplore my students' all-purpose expression for someone they admire, I am tempted to say about Virginia Hamilton, "She's beautiful!"

I need some sort of all-inclusive term, for there're so many reasons for thinking she's great. I won't say that she's great simply because she has produced four good adolescent novels--ZEELY (1967); THE HOUSE OF DIES DREAR (1968); THE PLANET OF JUNIOR BROWN (1971); and M.C. HIGGINS, THE GREAT (1974), though certainly steady production of good writing is part of any author's greatness. And THE HORN BOOK (April 1975, p. 98) reports that she's working on another--"having to do with the comic sorrows of displaced Americans."

I won't say that she's great simply because she won, and deserved to win, the Newbery Award for M.C. HIGGINS, THE GREAT, because I don't always agree with Newbery selections. In fact, I think she should have received Newbery recognition for THE HOUSE OF DIES DREAR, but I don't agree that she should have been named Newbery runner-up for THE PLANET OF JUNIOR BROWN. To tell you why would involve a discussion of her style of writing.

When I try to analyze her style, I keep writing statements joined to alternative statements with but, nevertheless, still, yet, and on the other hand. Such ambivalence on my part, I have decided is owing to the fact that she uses different styles in different books for different effects. Of course, I can say that experimentation and variation are part of her greatness.

But I don't want to talk about style. I want to talk about Virginia Hamilton's attitude toward life.

Although she considers herself a loner, like the characters in her books, she is one only in her position as the artist in society. In all other ways, she relates warmly, closely, and vigorously to people, places, and things in real life. She lives "with spirit." She enjoys life the way Geeder enjoys the pump, the earthworms, the parlor, and even the mysterious nightrider and the tall, thin keeper of razorback hogs on Uncle Ross's farm; she flouts authority and has the dare-devil courage of M.C. Higgins, who sways precariously atop his own flag pole, and who swims through the dangerous, "ghosty" tunnel to get to the calm pool on the other side; she has the kind of intellectual curiosity that drives Thomas Small to explore the beckoning mysteries in the house of Dies Drear. Even if one has never seen Virginia Hamilton in person, a reader can tell from her books that she likes living.

Much of the greatness in her books derives from this love of life, which has led to her belief in what she calls "Benevolent Life."

She feels that she was "blest" with a happy childhood which gave her the freedom to be what she wanted to be. And she passes this freedom on to young people by way of her books. She knows as well as Sharon Bell Mathis that life is no teacupful of roses for many children; but she insists on everyone's right to try to "win out," whether his life is blest or cursed.

"Benevolent Life is the one concession I make to wish fulfillment," she says. "It is the single romance, the unreality, that I allow myself. . .I concede Benevolent Life to open the world to readers who never experienced the rare freedom I knew as a child. I concede it so that they will know that if my mind can conceive of freedom, so can theirs. I want them to wish for fulfillment while knowing that fulfillment is never easy." (Speech at workshop, Nashville, Tenn., Nov. 11, 1972. Published in LITERATURE, CREATIVITY, AND IMAGINATION, ACEI, 1973.)

This self-help offered her readers by Virginia Hamilton is not at all like Emil Coue's recommendation for repeating daily, "Everyday in every way I am getting better and better." Instead it is an indirect approach of presenting in her novels exemplifications of people who have her own zest for living.

Her method includes endings for the stories that are never happy nor sad. The fact that no one dies or gives up the struggle for fulfillment does not mean that she contrives all's-well-with-the-world-now conclusions. Rather, it indicates that for Virginia Hamilton, life is like Pandora's box--replete with discouragements, but holding also the crumpled-winged presence of hope. No one could ever add to one of her last pages "and they all lived happily ever after." But neither will anyone turn away feeling the helplessness and hopelessness that everyday experiences in real life can often bring.

Real life may be difficult, but one may still live it with spirit is the message her characters exemplify.

Those of us who teach realize that today children and young people, even more than the old, often need something to push them toward living with spirit, something that will say, as Dylan Thomas said to his old father, "Do not go gentle. . ."

We know, too, that no amount of telling, teaching, or preaching will convince them that human life can have dignity in spite of man's fate, that one can enjoy life even while pushing a peanut up an insurmountable hill.

That sort of wisdom comes sometimes through experience; but if real life experiences are not the right kind, a young person must absorb the knowledge from the example of other people in life or fiction. Today such examples are scarce, in both life and fiction.

A writer is great who can convince teen-agers through fictional examples like M.C. Higgins that poverty, hardship, and imminent disaster do not preclude enjoyment of life.

That young people do absorb this attitude from Virginia Hamilton's characters is attested by letters she mentioned in her Newbery acceptance speech. (Published in THE HORN BOOK, Aug. 1975, pp. 337-343.) A student from Toronto wrote: "Miss Hamilton, I am white, but could just as well be black. Either kind, I'd be okay. Your books taught me to say that." Other young people said that she had taught them "ways to live, how to survive."

Doubtless, hundreds of teen-agers have lived a vicarious life with spirit in the shoes of M.C. Higgins; and there is a good chance they will find the freedom to try to "win out" in their own lives. For this reason, a non-literary one, I think V. Hamilton is great.

On the other hand, from the view point of a book-buff, I am concerned about the author's reaction to the letters she continues to receive from youngsters who praise her for teaching them something. She commented, "Having set out to be nothing more than a teller-of-tales, I have come to feel responsible--that what I say is more worthwhile than I had at first thought." (THE HORN BOOK, Aug. 1975, p. 343.)

God forbid that she ever feel that teaching something in her books is more important than being a teller-of-tales! Didactic writers for children and adolescents are a dime a dozen, and have been since the eighteenth century, though writers should have learned better long ago. But tellers-of-tales, those natural storytellers who can tell a lie and make their readers believe it, are rare.

Granted that an adolescent novel should have some substance, should say something worthwhile, no amount of substance will be absorbed, if the author doesn't provide "delight" for the reader. Quite the contrary!

Many, many years ago, Longinus decided wisely, against arguments to the contrary, that literature ought to both instruct and delight. While there are different sources of delight in different kinds of literature, an adolescent novel gives its readers pleasure in "recognition of the known" and "thrill of the unknown." Writers usually interpret "the known" as "people like me" in "now" situations; and "thrill of the unknown" as something exotic, erotic, or spectacular. Some contemporary writers of junior novels merely exploit current problems of drugs, pregnancy, and disenchantment with life (and/or parents) to provide their readers with the "now" atmosphere. Some others turn drama into melodrama or resort to flamboyant distortions of the truth about life to provide "the thrill of the unknown." A few are able to "catch young and airy minds" (as old Samuel Richardson said he tried to do in PAMELA) without exploitations or distortion.

Virginia Hamilton is one of the few. Just how she does it is a matter to be investigated by the literary critic or wondered about by her readers. Jane Langton, who found herself inside the body of M.C. Higgins as she read, thinks she does it by "mesmerism or demoniac possession." ("Virginia Hamilton, the Great," THE HORN BOOK, Dec. 1974, p. 671.) I am willing to believe Virginia Hamilton could practise voodoo magic if she wanted to; but I'll settle here for saying that she is able to capture "mind and soul and body" of the reader because she is a natural teller-of-tales.

Any natural storyteller embellishes the truth. One has only to read V. Hamilton's Newbery acceptance speech to realize how adept she is at turning events into fascinating and useful examples of whatever point she wants to make. Frankly, I don't know which of the tales she told in that speech are the truth and which are lies. She made me believe all of them.

In the same way, she makes me believe in the strange six-fingered clan visited by M.C. Higgins, in the nightrider Toeboy and Geeder see, in the marvelous cave Thomas Small finds at the house of Dies Drear, even the planets--refuges for homeless children--which Buddy Clark supervises.

Regarding the planets, it is interesting to note that such refuges were found to exist in New York City after Virginia Hamilton, having no suspicion that there really were such places, dreamed them up for her book. I intend someday to go find the six-fingered Killburns in Appalachia.

My point is that Virginia Hamilton is a natural teller-of-tales, who can use lies to good purpose. In my opinion, that is part of her greatness as an author.

She also satisfies the reader's desire for "recognition of the known." But she does not write of drugs, abortion, sex, alcoholism, or disenchantment in order to provide the "now" atmosphere. "I'll submit that children don't need books to know the reality of today's world," she has said. (THE HORN BOOK, April 1975, p. 118) Moreover, she has explained, "I view fiction, the writing of novels, as an experience that should reveal emotional truths rather than arguments." (READING, CHILDREN'S BOOKS, AND OUR PLURALISTIC SOCIETY, IRA, 1972)

This is not to say that she ignores the contemporary scene. In fact, the strip-mine spoil-bank is a threat to M.C. Higgins; the Killburns worry about water pollution; homeless orphans and the mental abberations of Junior Brown are conditions Buddy Clark tries to cope with; and Thomas Small is faced with the common problem of today's children when he has to become oriented to a new community. But the contemporary conditions in her books are merely facts of life, not exploited items of a controversy.

Nor is racial conflict the theme of any of her books. Virginia Hamilton is proud of her black heritage. She has emphasized this fact directly in her speeches and indirectly in her novels. It is almost paradoxical, then, that a white reader of her books forgets that the characters are black, and that, even when reminded of their blackness by the author, feels "I am white, but I could just as well be black." The author explains this paradox: "The fact that others recognize my projection [of the unquenchable spirit of a whole people] as reality reveals how similar is the spiritual struggle of one group to that of another." (THE HORN BOOK, April 1975, p. 118)

Any author who can make us feel that the struggle of mankind is a common struggle is great. In this, Virginia Hamilton differs from many writers, both black and white. Her books differ, likewise, from most books with black characters.

I remember quite well my first encounter with her first junior novel. I had spent the summer and part of the winter of 1967 digging out from under the avalanche of children's books with black characters written in the fifties and sixties in answer to a belated call for such books. Truly, I needed to come up for air. So many books I had read were only thinly disguised propaganda; a few portrayed the plight of disadvantaged families so graphically they were horribly depressing; some seemed to be stories that had originally been written about white people, then rewritten at some hard pressed editor's demand; too many ended the racial conflict in a burst of happy solution, as though the solution could ever be easy.

In addition to books, I had read barbed comments to the effect that no "whitey" would ever truly understand a black writer; hence no white critic had a right to criticize or try to interpret a black writer's work.

Believe me, ZEELY was like a drink of fresh sparkling water from the pump on Uncle Ross's farm. I knew then as I know now that Virginia Hamilton is my kind of writer.

Her attitude, like her books, reinforces the dream of unity of the races without loss of racial identity. She makes any reader realize how alike we all are in many respects, without sacrificing the differences which make life interesting. Because she writes about the "possible," instead of stark reality, she makes the dream itself seem possible.

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Jane Langton, "Virginia Hamilton, the Great," THE HORN BOOK MAGAZINE, December 1974, pp. 671-672

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SHOPTALK:

Four extraordinarily fine journals everyone interested in adolescent literature ought to subscribe to are (1) BULLETIN OF THE CENTER FOR CHILDREN'S BOOKS, $8.00 for 12 issues, write The University of Chicago Press, 5801 Ellis Avenue, Chicago, Illinois 60637--the BULLETIN publishes brief and helpful reviews of children's and adolescent literature; (2) ALAN NEWSLETTER, $5.00 the year, write Mary Sucher, ALAN Membership Chair, Gen. Stricker JrHS, 7855 Trappe Rd., Baltimore, MD 21222--ALAN is the acronym for Assembly on Literature for Adolescents--NCTE. Alleen Nilsen and I supposedly edit this. Actually, Alleen does all the work; (3) PHAEDRUS: A JOURNAL OF CHILDREN'S LITERATURE RESEARCH, $9.00 per year for 2 issues, write PHAEDRUS, Inc., 14 Beacon Street, Boston, Mass. 02108. PHAEDRUS is a skinny journal so far, but I think it will be important, and it's readable and helpful right now; (4) DIME NOVEL ROUND-UP, $5.00 a year for six bi-monthly issues, write Edward T. LeBlanc, 87 School Street, Fall River, Mass. 02720. The ROUND-UP may not be scholarly, but the articles about dime novels are well done and the cover illustrations are superb and the whole journal is a delight.

". . .Adolescent literature for the most part is pop culture just as polo is a class sport and football is a popular sport. Old English or the poetry of Ezra Pound is class literature while adolescent literature is popular literature. To be popular, something must be accessible, easy to understand, conventional, not too unique in form, not too shocking, and generally predictable. It can explore alternative life styles if in the last chapter we are very sorry. It must treat some element of immediate concern. It must help resolve conflicts, and it must reinforce us in what we think should happen." (An excerpt from a speech at the 1974 New Orleans NCTE meeting by Lou Willett Stanek as quoted in NEWS FROM ALAN, January-February 1975, p. 2)

"In one junior high school I visited, a librarian took me into her office and cautioned me not to be 'too free and outspoken' with the youngsters I was about to meet. 'They can absorb only so much,' she said. 'They have to grow into what life is all about. And I should tell you, they're not very sophisticated. They don't read much, or well,' For the next two hours, I was hit with a barrage of questions, opinions, and counter-arguments about sex, pot, race, capitalism, Vietnam, religion, violence, nonviolence, revolution, black power. I've rarely been involved in so sustainedly intense an exchange of views, and at the end I was exhausted because they had forced me to look much harder at the consistency of some of my own convictions than I had for some time.

The librarian was unhappy at a number of turns the conversation had taken, and after a peremptory good-bye, she stalked off. 'Hey,' one of the younger children said as I started to leave, 'have you dug this?' He pulled from his pocket a beat-up copy of THE AUTOBIOGRAPHY OF MALCOLM X." (Nat Hentoff, "Fiction for Teen-agers," WILSON LIBRARY BULLETIN, November 1968, pp. 261-265)

TV TIE-INS: BOOKS FOR AN UNHOOKED GENERATION

Harlan Hamilton, Jersey City State College, Jersey City, New Jersey

TV tie-ins, a new form of subliterature which first appeared on the market about ten years ago, continue to be popular with boys and girls in the upper elementary and junior high schools and continue to be rejected by teachers and parents as "traps for the young." For example, in November 1975, I contacted the largest paperback book distributor in New Jersey and was told by its president that the TV tie-ins STAR TREK (Bantam Books), SPACE CRAFT 1999 (Pocket Books), ALL ABOUT RHODA (Scholastic Magazines and Book Service), and HAPPY DAYS (Tempo Books) are among their best sellers. Other TV tie-ins, such as COLUMBO, HAWAII FIVE-O, and KOJAK are best sellers on the mass market (i.e., the school underground), but, according to the president, are rejected by teachers and parents who regard the language and action in the stories as too "rough" for their children. One of the books, for instance, contained the word shithead and drew a long, irate letter from a parent to the paperback distributor of the book. For this reason, the distributor will not attempt to sell "controversial" TV tie-ins. All of this, of course, raises the question of the responsibility of the publishers of TV tie-ins, who must be aware of the popularity of their books, and the age-old question of censorship by parents and teachers.

In the spring of 1971, as part of my doctoral work at Boston University, I conducted a six-week study of the reading and televiewing interest of 253 seventh grade boys and girls at a suburban junior high school in the Metropolitan New York area. My study revealed, among other things, that the children preferred TV tie-ins to such perennial favorites as CALL OF THE WILD, TOM SAWYER, HELEN KELLER, TREASURE ISLAND, and DIARY OF A YOUNG GIRL. The TV tie-ins preferred, at that time, were (in order of preference): MEDICAL CENTER, ROOM 222, MOD SQUAD, HAWAII FIVE-O, MANNIX, MISSION: IMPOSSIBLE, and MARCUS WELBY, M.D. The children who seemed to be most enthusiastic about TV tie-ins were those from a low socio-economic group, those with a low IQ, those who spent much time televiewing and boys. The fact that none of the children found TV tie-ins difficult to read probably accounted for some of their enthusiasm.

A TV tie-in, in my sense, is a paperback book with a story line adapted from an original commercial television program, usually in a series. The characters in the tie-in originate on television and have never before appeared in any medium. This situation is the reversal of what usually happens when a book is adapted either for a television series or a film. Children buy TV tie-ins voluntarily, because they identify the characters, usually by a color photograph on the cover, with the characters on their favorite television program. In short, the programs advertise the tie-ins.

What is the appeal of TV tie-ins? For one thing, once the young reader recognizes the pattern of the story, he has the comfort of knowing exactly how it will turn out. There is a pleasant security in such knowledge. For another thing, young teenagers choose TV tie-ins when they are offered to them because: they are inexpensive, easy to understand, leap from crisis to crisis and, in some instances, show teenagers succeeding in every phase of life. In addition, they do entertain, there is no difficulty of identification with characters who often have been met before in a recognizible situation on television, and they offer immediacy.

The key word to the popularity of the TV tie-ins is relevancy. Down through the ages, children have responded to books with themes related to their changing interests and needs. Such books have illuminated the social, economic and cultural influences in America. TV tie-ins, then, quite naturally follow youth's interests in an electronic and television age.

From 1949-1964, Professor Paul Witty of Northwestern University annually reported in various journals the effects of televiewing upon elementary and secondary school pupils in the Chicago area. One of the points Witty repeatedly makes is that on the average pupils watch three hours of television daily to one hour of reading books, data which corroborated with my study. In 1967, he notes that the favorite book (out of six listed) of seventh and eighth graders was related to a television program--THE MAN FROM U.N.C.L.E. He further notes that pupils listed few recently written books they had read except those based on particular television programs. Yet, by and large, Witty's observations and their implications have gone unheeded, apparently, by the majority of English and reading teachers in the United States.

It is estimated that 91% of the nation's 83,000 elementary and secondary schools have children with reading problems. Frequently, television is blamed as the culprit. This is not surprising, since television continues to be the favorite leisure activity of boys and girls in the United States. By the time a child finishes high school, he has spent 11,000 hours in the classroom and watched television for 22,000 hours. Quite probably a child spends more hours (54 a week) watching television before he enters kindergarten than he will spend in the classroom in four years of college.

However, television can be a promising tool for motivating children to read if teachers and parents will permit children to read books related to their favorite television series, known in the trade as TV tie-ins. Often, adults are caught up in the "trash or treasure" syndrome, forgetting that when they were young, they too, read comic books, DOC SAVAGE, and THE NATIONAL GEOGRAPHIC for its photographs of naked men and women. Before rejecting TV tie-ins as traps for the young, parents and teachers need to realize that books must be provided that hold some link with the young reader's past and present preoccupations. The necessity for a wide range of literary materials that will serve as a bridge from the individual's experience to the broad realms of literature thus becomes mandatory. What the teenager is reading is of vital importance to him, however trivial it seems to us.

When we deliberately exclude materials with ideas of interest to youth, we just as surely create adolescents and adults who do not use reading in their lives. Furthermore, the mass media--film, radio, television--not only present a great deal of narrative and drama, but typify the "communication revolution" that can hardly be ignored by parents and teachers. The media have a profound influence on the interests, sentiments, attitudes and tastes of youngsters whom teachers are trying to introduce to literature and are literature's strongest competitors.

We should take advantage of children's strong interest in television and try to find ways, by using TV tie-ins, for example, to derive greater benefits from the electronic Pied Piper. The antidote to the undesirable aspects of television, as well as other standardizing influences, lies in the provision of a constructive program of guidance, accompanied by a widespread use of interest to motivate effective reading and learning.

Teachers can offer guidance by recognizing and using interest in television to motivate instruction. Again, the use of TV tie-ins in the classroom is one step in this direction. Teachers' success in this endeavor will depend to a marked degree on the extent to which they become acquainted with each child's interests and needs. Successful guidance will depend also on their acquaintance with the programs pupils watch. Too many teachers are unaware of the nature of these programs. By making informal surveys of pupils' television interests, they can encourage librarians to stock TV tie-ins which are of interest to pupils at the moment.

In many homes, television is a problem mainly because parents have allowed it to become and remain one. In schools, similarly, it may also prove to be a liability when it is ignored. The problem of readers and non-readers has been with us for 400 years since William Caxton first set up his printing press in England in the latter part of the fifteenth century. If the problem seems to be more acute today, perhaps TV tie-ins will help to alleviate part of it. At least they are worth exploring.

PUBLISHERS OF TV TIE-INS

Note: Students really do not get a total choice of all available paperback books, which includes TV tie-ins, from either of the two major book clubs which service American schools. These two companies operate on a forced-choice, book-club-selection basis which probably accounts for the reason why more TV tie-ins are not included on their best seller lists. For this reason, interested persons should write directly to the following publishers:

Ace Books, 1120 Avenue of the Americas, NY, NY 10036
Bantam Books, 271 Madison Avenue, NY, NY 10016
Berkley Publishing Corp., 200 Madison Avenue, NY, NY 10010
Lancer Books, 1560 Broadway, NY, NY 10036
Pocket Books, Inc., 630 Fifth Avenue, NY, NY 10020
Popular Library, 355 Lexington Avenue, NY, NY 10017
Pyramid Publications, 444 Madison Avenue, NY, NY 10022
Signet Books, 1301 Avenue of the Americas, NY, NY 10019
Tempo Books, 51 Madison Avenue, NY, NY 10010
Warner Paperback Library, 315 Park Avenue South, NY, NY 10010

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SHOPTALK:

". . .The average writer for teenagers seems to find himself caught between wanting to present a world in which the burgeoning awareness of sex and of sexual desire is overpowering, and at the same feeling himself inhibited because he is not, after all, writing books to be published for adults and so cannot feel free and unconfined. . .I think that it is this sense of restriction--of not feeling perfectly free to express all he knows to be true of teenage sexual feelings and the teenagers' deepest attitudes toward them--that so often pulls the quality of the writers for this age down to the level of the bland and the superficial, to what Josh Greenfield, in a review of Emily Neville's FOGARTY (Harper) called 'the cultivated cop-out.'" (Eleanor Cameron, "McLuhan, Youth, and Literature, HORN BOOK MAGAZINE, February 1973, p. 79)

One of the best brief articles about adolescent literature by a writer for young people is Susan Hinton's "Teen-Agers Are for Real" in the NY TIMES BOOK REVIEW, August 27, 1967, pp. 26-29 which concludes, "Teen-agers know a lot today. Not just things out of a textbook, but about living. They know their parents aren't superhuman, they know that justice doesn't always win out, and that sometimes the bad guys win. They know that persons in high places aren't safe from corruption, that some men have their price, and that some people sell out. Writers needn't be afraid that they will shock their teen-age audience. But give them something to hang onto. Show that some people don't sell out, and that everyone can't be bought. Do it realistically. Earn respect by giving it."

Paul Janeczko suggests three steps English teachers can take to become aware of adolescent literature. "1. Seek advice from the experts in the field of adolescent literature. 2. Constantly confer with the students regarding their interests. 3. Read as much of the available adolescent literature as you can." ("His Sins Were Scarlet, But His Books Were Read," DIALOGUE FOR ENGLISH TEACHERS IN WEST VIRGINIA, Fall 1973, p. 6)

IN THIS YEAR OF THE DRAGON--AN INVITATION TO A RETROSPECTIVE OF FANTASY LITERATURE, OR A NEW LOOK AT AN AGE-OLD GENRE MANY THOUGHT TO HAVE BEEN REPLACED BY REALISTIC FICTION

Betty B. Whetton, Kenilworth School, Phoenix

In this Year of the Dragon, according to the Chinese calendar, it seems appropriate to write of changes in adolescent literature concerning dragons, and other real and mythical animals; of witches and wizards and sundry strange folk possessing unfathomable or otherwise mysterious powers--that which we call fantasy.

For the adolescent reader it is usually a new experience in reading for he has apparently wiped from memory his earlier, out-of-hand rejection of those tales of heroic adventure he lumped together as mere fairy tales. Or it may be that he never experienced the role of wide-eyed listener to tales told in the time honored oral tradition as our society has successfully separated listeners from tellers as it continues to assign new role identifications to children, parents, and grandparents. However, for those no longer adolescent, it is a delight to find both old and new tales filled with glamour, romance (in its oldest meaning), and the challenge to be heroic as one can be.

Four years ago when the BULLETIN looked at trends in adolescent literature, I decried the fact that Lloyd Alexander's excellent PRYDAIN series sat on shelves collecting dust, that all my students seemed equally uninterested in C.S. Lewis' NARNIA series, and others of the equally outstanding books sharing the fantasy theme.

Indeed, for some years, only the Tolkien books seemed able to catch and hold the interest of young and older readers alike, most of whom scorned the thought these books were at all concerned with any of the elements of fantasy. Yet they were each sure that somewhere within the trilogy there was a personal message for this one reader. Recently, Anne McCaffrey, herself one of the "new" fantasy writers, noted that her second son has worn out five sets of the Tolkien trilogy (Reginald Bretnor, ed., SCIENCE FICTION TODAY AND TOMORROW, Penguin 1974).

For the past two months I've experienced a strange reading phenomenon, occurring for only the third time in my teaching career. The first time, while teaching in a predominantly Negro school, it was a biography of Frederick Douglass which "disappeared" from the room library collection. Only occasionally did I see it surface as it passed from one student to another. No one brought me the book to ask about a word (most of them had reading disabilities of varying degrees); they just copied it on a slip of paper to ask help in pronunciation and meaning. By the year's end all of them and most parents had read the book and were willing to talk about it in terms of the deep personal meaning it had for them.

The second time, in another school, it was THE OUTSIDERS and I planned to break the barriers of indifference this class exhibited to reading at all. I began reading it aloud, then buying copies for those too impatient to wait it out. Eventually each of the 70+ had his own copy and again a group of parents were enthusiastic readers as well, eager as their sons and daughters to dip into the books that followed.

Now it's Ursula LeGuin's EARTHSEA trilogy. I've two copies of the first book, A WIZARD OF EARTHSEA (Bantam, 1975) one each of the other two, THE TOMBS OF ATUAN (Atheneum, 1974) and THE FARTHEST SHORE(Atheneum, 1974) and absolutely no idea at all where they are. Except...they are being read and those who have the books over weekends are sharing with their parents. The Alexander books have gained the popularity I hoped for four years ago and NARNIA has a slowly growing coterie of readers. Others are coming to ask for suggestions and are attracted by such authors as Ray Bradbury, Andre Norton, Madeleine L'Engle, and Sylvia Engdahl among others. I must admit that our school library contains a wider collection of science fiction and fantasy than others because the district consultant sends over all the "odd" books received for review which no one else wants, knowing my classes will probably read them.

It is accepted that the best of science fiction is that imaginatively written, created upon a solid scientific base. Indeed, many of these writers carry equally impeccable credentials in some known scientific field wherein they also practice. Easily recognizable as scientists are Isaac Asimov, one of the most prolific of writers, Arthur C. Clarke, Jerry Pournelle, and Larry Niven. Alan E. Nourse and Michael Crichton are medical doctors, and Keith Laumer is an architect. Robert Heinlein and Poul Anderson possess the essential training, but due to other circumstances have made little professional use of it, emphasizing instead their careers as writers.

Upon what, then, can fantasy be based? And how does it differ from solid core science fiction? It is equally creatively and imaginatively written. Often the writers have built a world with the same complete attention to custom, history, values, language, and the sense of the place religion, morality and ethics hold within this society of their making.

Foremost among these would be Asimov's FOUNDATION (Avon, 1951, 1952, 1953) series, Blish's CITIES IN FLIGHT (Avon, 1970), Heinlein's as yet uncompleted future history series, Herbert's DUNE books (Ace, 1969: Berkley, 1969), C.S. Lewis' PERELANDRA series (MacMillon, 1942, 1944, 1946), and Lovecraft anything.

Yet there is something more which even the writers of fantasy have difficulty in expressing. A synthesis of comments and quotations gleaned from interviews and essays with and about them, and a few personal conversations brings me to conclude the magic ingredient might well be the writers' own memories--the joyful recall of childhood memories and events, of incidents not exactly as they occurred but related with full knowledge that the event has now become endowed with a magic beyond realism. It may well be that the practice of this art begins early in the life of a young child with what is often labelled "story telling" as opposed to "truth telling." An often-recollected story within my family concerns not-quite-three-year-old Annette and her treasured, stuffed Carrabbit. She had been allowed the special privilege of an afternoon nap in the livingroom in his company. A loud yell signaled her awakening, then we were asked to share her shock at the appalling behavior of Carrabbit. First, he had sought and found the forbidden scissors and she had been forced to watch while he cut the fringe from a goathair felt Tree of Life rug, trimmed some of her hair, and then lifted the glass from a coffee table and carefully divided a prized crocheted doily into pieces. It was not even surprising that he had been able to reassemble the doily and replace the glass so carefully that she had to disclose his perfidy to her grandmother.

Another commonality, then, is that the unbelievable must become believable.

Peter Beagle, at last fall's NCTE convention, spoke affectionately of the butterfly in THE LAST UNICORN (Ballantine, 1968) as his intention to represent wisdom, but certainly the closest thing yet to a self portrait that he has written. His own reading experiences, especially as an adult, range far and wide, covering the continents, following the patterns set in his earliest years. Thus, it is that when he commences to write he simply draws from this vast reservoir of reading experiences with perhaps a slight nudge from life itself--the sight of a butterfly. This catholicity of reading by oneself, and of sharing as a young child in the oral tale tradition seem to be a part of the lives of the best of these writers. And ones which they share with their own or other children. Beagle urged the junior high school students who had come to question him about his reading to widen the vistas of their own, most especially if they wanted to write or to teach.

Several years ago Ray Bradbury, who refuses to be categorized as a writer of simply one genre, said that he and his wife decided early to teach their daughters the importance of books and the delight which comes from reading them. They began with placing several different books in the crib, then as each passed the baby, stopping to pick one up and read a few lines before going on with their own pursuits. He particularly recommended the OZ series as books that pleased babies and later toddlers with the sound and sweep of language. He urged that teachers and parents discard their reluctance 'to make fools' of themselves by reading aloud and just enjoy themselves. After all, who's listening but the most important person who's greatly in need of this process to develop not only his oral language but some very important aspects of this later success--or failure--in school? Incidentally, Bradbury emphasized his discovery, shared I'm sure by many other parents and teachers, that the content of what is read is not always as important as the reading and sharing and cuddling itself. So please yourself, at least in an infant's early years, by reading whatever you choose, but aloud! To life-long readers there is an inherent absurdity in the recent proliferation of articles urging parents to do just this. One from a recent CHRISTIAN SCIENCE MONITOR editorial notes that 20 of Britain's top educators find the solution to reading problems lies in the togetherness of reading and cuddling. With equal solemnity, school districts spanning the continents are adopting the practice of teaching parents 'parenting' beginning with the simplest response of an 'aah' to the baby's 'ooh' at diaper changing time.

Communication, whether through conversational interchange or through sharing in the reading process, or even exemplified in the person of the travelling story-teller, is a basic component of fantasy. With the best of writers it not only includes the basic speech we are familiar with but carries beyond to threshholds of which we have but little understanding at present. All of the senses we possess are or can be carriers, voiced or voiceless. Andre Norton in particular in THE MOON OF THREE RINGS included animals in the exchange. A step beyond this, which sharpens one's understanding of the thought processes of others and develops understanding of moral and ethical principles, is the human's exchange with the body of an animal in which a person, for a time, literally becomes that animal yet possessing his own personality.

A new language of vocabulary and expression grows out of the writer's intent to make compatible the time, place and setting of his story. There is an undeniable competency and assurance in the manner with which Anne McCaffrey and Ursula LeGuin accomplish this. One suspects the latter of sharing in the respect and affection for dragons which the former so openly displays in two of her books. Both are experts in handling the mystic, the wonder-ful, and the aura of awe which are pervasive of fantasy. At its best, fantasy can also be epic and heroic.

This resurgence of interest in fantasy as apart from science fiction has been a phenomenon of the past five years or so. It is centered not only upon the re-publication of earlier master writers but also the publication of newer ones, with a subgenre Lin Carter defines as "Sword and Sorcery" the invention of Robert E. Howard in 1932 and now revived by a select group of eight writers including himself, Poul Anderson, and Andre Norton (FLASHING SWORDS! #1 and #2, Doubleday, 1973).

With some reluctance I've decided to elaborate upon just three of the newer authors. Obviously the recency of publication is germane to this issue; the books are in series form, which I've discovered has importance for the adolescent reader; the authors are superb craftsmen who have not only handled extremely well the elements of fantasy which distinguish it from other genres, but the themes they introduce are those adolescents most often hunger for, either boys or girls. It was certainly not my intention to choose only women writers; in fact very few of these young adult readers are at all impressed by the sex of a writer. Most of the men, who in any way fulfilled the same requirements, write for a much more mature audience than we are considering. Among them would be Michael Moorcock, L. Sprague de Camp, Lin Carter, and Poul Anderson. Most certainly, Andre Norton's Witch series are considered among her best adult works.

Perhaps, too, I should mention a young new writer who has been hailed as the newest star in the field of fantasy writers: Patricia McKillip, THE BEASTS OF ELD (Atheneum, 1974). It may have been an unfortunate circumstance that she appeared on the same part of a program sponsored by ALAN-NCTE last November, with Peter Beagle. Since I was to be a discussant I bought the book soon after publication and found it most difficult to read. In bare bones, she writes of a girl living almost alone on a mountain with a collection of animals. Their characterizations are so important because of the reflection of each one in the brothers living down from the mountain with whom Sybel becomes involved. I found myself comparing each, unfavorably and perhaps unfairly, to a like character in fantasy. Her boar in no way matches the wisdom of Alexander's and the Lion is but a poor imitation of Lewis' marvelous Aslan. But the Dragon! He's only an empty bag of bones compared with those of McCaffrey and LeGuin. Still I was hopeful that what she had to say might bring them to life as what she had written had not, at least for me. Her opening statement to the effect that she was a flat broke graduate student compelled to live with relatives and needed to get away, so she wrote the book for the money she'd get was received in somewhat stunned and embarrassed silence by the audience. Moreover, it contrasted poorly with Beagle's closing words that reality resides in art, not the other way around; that fantasy is not easily written nor can it be superficial; and that above all, "You gotta believe!" I don't think she does.

All books hold promise for some reader, if we (teachers, parents, librarians) can only put the right ones together. It was obvious that Beagle and the young students who had read THE LAST UNICORN were simpatico and that at home I was observing a similar phenomenon with my kids and LeGuin. Within both groups, the circle had widened to include brothers, sisters, friends, and even parents. While they surrounded him for his autograph on their well-worn copies, encircled by teachers who had the forethought to bring their own books for his signing, the publisher's representative accompanying Miss McKillip threw paperback copies of her book to anyone in the audience putting up a hand.

The difference between writers who are believers in what they have written and those who are not is far easier to distinguish than the difference between those who write science fiction and/or fantasy. It is obvious when the writer's prime purpose is solely in the money to be gained and it becomes a disappointment to his readers. Even the young are aware of the difference and sense with pleasure that although authors are paid workers, their reader is of primary importance. This tale, this world, this language and the dress and the adventure of these special characters were first of all created to provide an enjoyable experience on the reader's level as well as one to be shared with the author. No one denies the importance of dollars to all, even fantasy writers, but at least the better ones are more imaginative in what they produce. The best of fantasy writers have an innate feel for imagination as a creative force for themselves and others. Consequently, they treat it with respect and treasure its magic. So, now, to three who do.

The Chronicles of the Deryni by Katherine Kurtz are written in three volumes (all Ballantine): DERYNI RISING (1970), DERYNI CHECKMATE (1972), and HIGH DERYNI (1973). At this time they lack the casual identification extended to LeGuin's EARTHSEA trilogy. But then the author has not yet attained the honor of being awarded a Hugo and two Nebulas for her adult writings, if indeed she has done any. In addition, A WIZARD OF EARTHSEA was awarded the Boston GLOBE Horn Book Award for Excellence; THE TOMBS OF ATUAN, The Newberry Award, and THE FARTHEST SHORE, the National Book Award.

The BESTSELLERS squibs on the back covers speak of Kurtz in glowing terms--"... a great new talent in the field of fantasy. The books have the promise of Tolkien or Eddison." While I cannot completely agree with the latter statement, she's written a trio which almost matches the more familiar books of LeGuin or McCaffrey or Alexander or Lewis or Beagle in their appeal to the adolescent reader, and those a little older.

The two authors share in these trilogies a common popular theme--the passing of a young boy into manhood. Both boys, Sparrowhawk-Ged and Kelson, possess powers beyond the ordinary or even of their imagining. Each is surrounded by loving, responsible adults who provide for them the necessary support, but allow each to search his own destiny within the created world. For Kelson, the ordeal includes being truly crowned and accepted King as fit successor to his father, while Sparrowhawk roams the world to rid it of the evil he has allowed to enter in a careless moment. In their struggles, both suffer despair, occasionally experience comedy, and seldom recognize the heroism they display.

LeGuin's world, illustrated in a frontispiece, seems to go far back into man's oldest racial memories before the continents came together as we know them now. The Reaches, representing the cardinal points, are composed of islands of varying sizes. Those isles which can claim a graduate of the Island of Roke where the high arts of wizardry are taught under the tutleage of the Arch Mage, count themselves lucky. It is here that Sparrowhawk comes as a student, loosens the evil spirit, and through his wanderings becomes both dragon lord and Arch Mage.

The Kingdom of Gwynedd reaches back into antiquity but Kelson lives in a more modern time when at least a part of the world has been gathered together, separated mostly by high mountains. Few realize he is a descendant of a partly mortal race of sorcerors whose powers were once blessed by the land and its people, who were then threatened with death as the power was ill-used. For self-protection those of the Deryni race conceal their powers and identity. Throughout the many adventures and challenges he faces Kelson learns, as did Sparrowhawk, that no one alone wins freedom from the evil which sooner or later confronts every one, and that all of power cannot be safely held by any one man.

It is but an incidental criticism that the Appendices Miss Kurtz has so carefully prepared (a listing of characters and place names of the three books, a time line history of the kingdoms, and an explanation of the genetic basis for Deryni inheritance) should have been placed at the end of the third volume. My own preference would have been to include them in the first.

Anne McCaffrey's DRAGONFLIGHT (Ballantine, 1968) and DRAGONQUEST (Ballantine, 1971) take the reader into the future and remote space to a world so long ago settled by Terrans that those now living recall none of the sophisticated technology which made it possible for them to settle this third of five planets. The centuries of lost contact with Mother Earth have brought their descendants to an almost feudal existence but one which shares periodically the same problem. A stray planet, moving erratically in its orbit, frequently approaches Pern and showers it with spores, silver threads, which destroy all that lives. Since technology has been forgotten, man with his great will to live searches for a solution. A most unlikely discovery is that of a hummingbird-like creature. During the years when the wandering planet is not so menacing, the settlers use breeding techniques which produce a huge creature they call 'dragon' in honor of a mythical earth beast. The huge beasts retain their own telepathic powers with each other and develop them as well with the human they serve. They are also able to fly, carrying men and other burdens, possess the ability to get from one place to another instantly, and when fed a certain rock, emit a flaming gas destructive to the spores.

Since their purpose is protective, two classes of men also evolve: those who live in the weyrs and care for the dragons, and the craftsmen who live in Holds under this protection. An exciting event in the weyr is the hatching of the young dragons. The young boys who hope to be dragon riders assemble on the hot hatching ground readying themselves to be first seen by the hatchling since this 'imprinting' establishes a relationship lasting so long as both live. If a rider dies or is otherwise unable to ride, his dragon 'goes between' but when the dragon dies, the rider is, until his own death, less than a man.

Perhaps as much as any fantasy book I'm acquainted with these bear out the truth of Beagle's statement respecting the difficulty of writing believable fantasy without superficiality. McCaffrey adds another dimension--that of love, in its varied aspects. It may be expressed in the concern of the weyr folk for those who live in the holds; or it may arise through the telepathetic communication existing between the riders and their dragons, especially in the sorrow felt when one or the other dies. All of the authors treat death frankly and openly as one more event in the life of each living man or animal.

They encourage the reader to dream of high adventure and bravery and to experience both even though it be vicariously. But above all else, in common with the best of fantasy writers, they assure us that the world--our physical world or their created world in which we choose to reside temporarily--is one of great hope. The problems encountered by imaginary people in an imaginary world are often those faced by those in our very real world. In both worlds people are compelled to seek solutions and in the pursuit may learn more of love and affection for each other, of responsibility for personal actions, of patience and serenity, of understanding and tolerance for the differences which individualize us all. Above all there is surety that hope for a future lies within each who cares enough to use it--what better gift for the young readers of our present day could any author give?

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SHOPTALK:

Since 1970, the SCHOOL LIBRARY JOURNAL has awarded two booby prizes to the most abominable books for young people. The "Billy Budd Button" is awarded the worst picture book of the year, and the "Huckleberry Finn Pin" is awarded the worst adolescent book. The winners of the "Huckleberry Finn Pin" have been SESAME STREET BOOK (1971), Wojciechowska's THE ROTTEN YEARS (1972), Eyerly's BONNIE JO, GO HOME (1973), and Cain's YOUNG PEOPLE AND HEALTH (1974). The 1975 award went to Cavanna's JOYRIDE because ". . . the book's characters are types, their dialogue wooden to the point where it gives off splinters, and the plodding plot wearisomely familiar." (Lillian N. Gerhardt, "Billy Budd Button & Huckleberry Finn Pin Awards," SCHOOL LIBRARY JOURNAL, April 1975, p. 31)

Max Rafferty may not have been an English teacher's favorite columnist (or for those in California, their favorite superintendent of public schools), but his column certainly had wide readership. One of my favorite (?) columns was the one that began, "Judging from the mail I get these days, a lot of parents are getting pretty steamed over some of the so-called avant garde literature being assigned their offspring in high school. Such modern classics as LORD OF THE FLIES and CATCHER IN THE RYE are under especially heavy fire.
'It's ridiculous and revolting to ask children to read down-beat dime novels like these,' fumes one choleric correspondent. 'They're nothing but dreadful, dreary recitals of sickness, sordidness and sadism.'" ("Output of Moderns Is Not Literature," ARIZONA REPUBLIC, March 5, 1967, p. C-3)

A SELECTIVE LIST OF JAPANESE LITERATURE TITLES FOR HIGH SCHOOL READERS

Violet H. Harada, Hawaii English Project

The need to expose secondary students to literature that is more international in scope, has been gaining encouraging ground among language arts educators in the United States who have been traditionally Western World-oriented. One of the areas receiving greater scrutiny has been the relatively untapped literary treasury of Asia.

This bibliography attempts a sampling of Japanese literature available in translation, as well as a few titles written originally in English, and usable with a range of high school students. Not intended to be exhaustive, this list hopefully serves rather as an introduction to the possibilities open to literature teachers who wish to broaden the cultural horizons of their students.

Several considerations made in compiling this annotated listing include:

1. selection on the basis of readability and potential interest for intended grade levels;
2. representation of as many literary genres as possible;
3. depiction of both classical and contemporary efforts;
4. limitation to currently in-print titles only.

Entries are arranged alphabetically by author/main entry under the following headings: anthology, drama, fiction, folklore, poetry.

Each entry includes the author, title, original title and translator where applicable, in-print publication(s), and collation, as well as a brief evaluative comment.

ANTHOLOGIES

Lafcadio Hearn, IN GHOSTLY JAPAN, Rutland, Vt.: Charles E. Tuttle, 1971. Miscellany of stories and anecdotes about the supernatural. Includes tales about ghost maidens and holy talismans, as well as of poetry and philosophy showing the close link between the world of spirits and Buddhism. Can be used with most high school students.

Lafcadio Hearn, KWAIDAN - STORIES AND STUDIES OF STRANGE THINGS, Rutland, Vt.: Charles E. Tuttle, 1971. Series of ghostly sketches including blind monks who play lutes for the dead, a vengeful snow-woman, milk-producing cherry trees, and bewitched temple bells. Inherent in many of them are the Buddhistic influences of an older Japan. Should have appeal for a wide range of students.

Lafcadio Hearn, SHADOWINGS, Rutland, Vt.: Charles E. Tuttle, 1971. Collection of curiosities and fantasies about screen maidens who come to life and corpse riders escaping vengeance. Sections on Japanese dances and love songs, as well as essays on the meanings of names and the mysteries of the cicada's insect world, are also included. Enough variety to satisfy a range of high school students.

Donald Keene, ed., ANTHOLOGY OF JAPANESE LITERATURE: EARLIEST ERA TO MID-NINETEENTH CENTURY. NY: Grove, 1956. Collection which reflects Japanese literature from 700 A.D. to the 1850's. Includes excerpts from the earliest surviving Japanese book, KOJIKI (RECORD OF ANCIENT MATTERS), as well as from the GENJI MONOGATARI (THE TALE OF GENJI). Court poems, Noh plays, war chronicles, Buddhist essays, and erotic 17th century tales provide variety. Well balanced in terms of periods covered and literary types explored. Usable with wide range of students.

Donald Keene, ed., MODERN JAPANESE LITERATURE. NY: Grove, 1956. Selection of literature from the opening of Japan in 1868 to the present day. Includes excerpts from the first important modern novel, Shimei Futabatei's UKIGUMO (THE DRIFTING CLOUD), as well as other prose and poetry pieces reflecting the West's influences on a changing Japan. Useful panoramic survey of period literature of the past 200 years.

Yukio Mishima, /Kimitaka Hiraoka/ and Geoffrey Bownas, eds., NEW WRITING IN JAPAN, Baltimore: Penguin, 1973. Up to date collection of short stories, critical essays, and poems reflecting both Western influences and Eastern ties with Buddhism and the Japanese classics. Some themes explored: the left wing revolutionary in Yutaka Haniya's "Cosmic Mirror," unfulfilling love in Junnosuke Yoshiyuki's "Sudden Shower." Mature and philosophical overtones of many selections makes this more effective with older and better readers.

A. L. Sadler, compiler and translator, THE TEN FOOT SQUARE HUT AND TALES OF HEIKE, Rutland, Vt.: Charles E. Tuttle, 1971. Translations of two 13th century classics. The first, HOJOKI (THE TEN FOOT SQUARE HUT), is an essay written by a monk who renounced chaotic city life to dwell on Mt. Hino. The latter epic, HEIKE MONOGATARI (TALES OF HEIKE), traces the rise and fall of the powerful Heike clan in medieval Japan. Together they provide a contrasting view of both the aesthetic serenity and political turbulence of the age. For more mature readers.

DRAMA

Kobo Abe, FRIENDS (TOMODACHI) (Translated by Donald Keene), NY: Grove, 1969. Drama that comments on a mindless modern society in the vein of the Theatre of the Absurd. A young businessman finds his home invaded by members of a strange family who insist on befriending him and who end up caging and destroying him. For more mature readers.

Monzaemon Chikamatsu, FOUR MAJOR PLAYS OF CHIKAMATSU (Translated by Donald Keene), NY: Columbia U Press, 1961. Series of four 18th century puppet plays representative of the master playwright's works. Three are domestic dramas with common man as the tragic hero--"Love Suicides at Sonezaki," "The Uprooted Pine," "The Love Suicides at Amijima." "The Battles of Coxinga" reflects the tastes of the day for exotic history pieces. In an introduction, Keene elaborates on the contents of Chikamatsu's works and on the period in which he lived. For more mature readers.

Donald Keene, ed., TWENTY PLAYS OF THE NO THEATRE (Translated by Royall Tyler, et al.), NY: Columbia U Press, 1970. Sampling of No drama from the 14th century through the 16th century. Includes plays by two masters, Kiyotsugu Kan'ami and Motokiyo Zeami. An introduction to the conventions of No, as well as a diagram of its stage are provided. For more mature readers.

Yukio Mishima, /Kimitaka Hiraoka/ FIVE MODERN NO PLAYS (Translated by Donald Keene), NY: Vintage, 1973. Fusion of contemporary settings and characters with the classical stylings of No drama by a 20th century writer. Like the originals on which they are based, these plays tell the stories of heartless beauties, mad lovers, wasted dilletantes, and ghosts returning to haunt them. Requires a grasp of the conventions of traditional No for full appreciation.

Shio Sakanishi, compiler and translator, JAPANESE FOLK-PLAYS: THE INK-SMEARED LADY AND OTHER KYOGEN, Rutland, Vt.: Charles E. Tuttle, 1960. Collection of Kyogen, the earthy and spontaneous comic plays performed between stately No dramas. Inspired by folklore and superstition in feudal Japan, Kyogen embodies a broad humor. Includes an introduction to the background of the dramatic form and a series of brush sketch illustrations. Can be used by wide range of students.

Izuma Takeda, Miyoshi Shoraku, and Senryu Namiki, CHUSHINGURA (THE TREASURY OF LOYAL RETAINERS) (Translated by Donald Keene), NY: Columbia U Press, 1971. Play epitomizing the samurai code of loyalty. Originally written for the puppet stage in 1748, it is still considered to be one of the most popular theatre pieces in Japan. Based on historical fact, it focuses on the disgrace and death of young Lord Asano and the execution of a vendetta against his tormentors by 47 of Asano's retainers. Probably for better readers.

FICTION

Kobo Abe, INTER ICE AGE 4 (DAIYON KAMPYOKI) (Translated by E. Dale Saunders), NY:

Knopf, 1970. Futuristic novel depicting modern man's use of advanced technology to shape the world. As melting ice caps threaten to submerge the land, a young scientist finds himself in a moral and personal dilemma. He discovers he has unwittingly joined a conspiracy to change the course of the human race. For more mature readers.

Kobo Abe, THE WOMAN IN THE DUNES (SUNA NO ONNA) (Translated by E. Dale Saunders,) NY: Random House, 1972. Contemporary novel about freedom and survival. In a remote seaside area, school teacher Jumpei Niki is held captive with a strange woman in a sandpit. When he discovers that he must spend the rest of his life shoveling sand in order to keep from being buried in the dunes, he comes to question his reason for existence. Winner of the 1962 Yomiuri Prize for Literature. Also made into a Cannes Film Festival prize winner. For the most able students.

Ryunosuke Akutagawa, RASHOMON AND OTHER STORIES (Translated by Takashi Kojima), NY: Liveright, 1970. Collection of short stories reflecting Akutagawa's interest in historical Japan and his insight into human psychology. Besides "Rashomon," an incident involving a starving servant who watches a bizarre temple theft, the work also includes "In A Grove," focusing on the conflicting testimonies of several murder witnesses. These two tales were the basis for "Rashomon," a 1951 Venice Film Festival winner. For more mature readers.

Rampo Edogawa, /Taro Hirao/ JAPANESE TALES OF MYSTERY AND IMAGINATION (Translated by James B. Harris), Rutland, Vt.: Charles E. Tuttle, 1956. Selection of short stories by Japan's original modern mystery writer. Marked by a fascination for the eerie, his works reflect the influence of Edgar Allan Poe. Included in this collection: the records of a maniac who designs the perfect murder, the love story of a woman and her limbless husband, the confessions of a man responsible for a hundred deaths. For average and more able readers.

Masuji Ibuse, BLACK RAIN (KUROI AME) (Translated by John Bester), Tokyo: Kodansha International Ltd., 1969. A documentary novel chronicling the effect of the Hiroshima bombing on several of its survivors. The complex horrors of the experience are reflected through the eyes of Shigematsu Shizuman, his niece Yasuko, and Dr. Iwatake. For better high school readers.

Shintaro Ishihara, SEASON OF VIOLENCE (TAIYO NO KISETSU) (Translated by John G. Mills, Toshie Takayama, and Ken Tremayne), Rutland, Vt.: Charles E. Tuttle, 1965. Trilogy of short stories about Japan's "Sun Tribe" youth, their code of non-commitment and search for brutal thrills. The first story ("Season of Violence") about Tatsuya, a young boxer-student, who forces his mistress to have a fatal abortion, is an Akutagawa Prize winner. Other stories included: "The Punishment Room" and "The Yacht and the Boy." For more sophisticated and older high school readers.

Ikku Jippensha /Sadakazu Shigeta/, SHANKS' MARE, BEING A TRANSLATION OF THE TOKAIDO VOLUMES OF HIZAKURIGE (Translated by Thomas Satchell), Rutland, Vt.: Charles E. Tuttle, 1960. Translation of parts of a lengthy 18th century picaresque novel about the troubles and adventures of two comic ne'er-do-wells. Ribald, often satiric, observations of life along the Tokaido, the road linking Edo (Tokyo) and Kyoto. Partly intended, in its own day, as a humorous guidebook to famous Tokaido sites. Selections from it could be used effectively with a wide range of students.

Yasunari Kawabata, SNOW COUNTRY (YUKI GUNI) (Translated by Edward G. Seidensticker), NY: Berkley, 1968. Short novel by a Nobel prize-winning author which captures the motifs of wasted beauty and loneliness. Shimamura, a jaded man of leisure, makes a trip from Tokyo to the hot spring in the snow country. His affair there with geisha Komako is complicated by his infatuation for Yoko, an intense young girl. For older high school students.

Yukio Mishima, /Kimitaka Hiraoka/ THE SOUND OF WAVES (SHIOSAI) (Translated by Meredith Weatherby), NY: Berkley, 1971. Classic story of first love. Shinji, a teen-age fisherman, falls in love with the daughter of a wealthy boat owner.

The young couple face several obstacles, including Hatsue's (the heroine's) father, which they surmount in the end. Usable with range of students.

Shikibu Murasaki, THE TALE OF GENJI (GENJI MONOGATARI) (Translated by Arthur Waley), NY: Doubleday, 1955. First of six parts in the massive 11th century work considered by many scholars to be the greatest piece of Japanese literature. Written by a court lady, it focuses on the life of Prince Genji and contains social and psychological observations of a decaying Heian aristocracy. Probably most successful with mature readers.

Soseki Natsume, BOTCHAN (LITTLE MASTER) (Translated by Umeji Sasaki), Rutland, Vt.: Charles E. Tuttle, 1968. Misadventures of Botchan, the spoiled young son of a middle class Tokyo family. Raised by a faithful servant, he becomes a country school teacher, creating mayhem in the lives of his landlord, students and colleagues. Based partly on Natsume's own early teaching experiences. Usable with wide range of students.

Fumio Niwa, THE BUDDHA TREE (BODAIJU) (Translated by Kenneth Strong), London: Dufour, 1966. Semi-autobiographical work depicting the trials of human weakness and sin. Through Priest Soshu's own dilemma, the author points out the disintegration of Buddhism in a modern materialistic society. For sophisticated high school readers.

OCHIKUBO MONOGATARI; or THE TALE OF OCHIKUBO (Translated by Wilfrid Whitehouse and Eizo Yanagisawa), NY: Doubleday, 1971. Tenth century novel chronicling life in the Heian court. Lady Ochikubo, the heroine, manages to overcome the wiles of a conniving stepmother to marry an important nobleman. For more mature readers.

Kenzaburo Oe, A PERSONAL MATTER (KOJINTEKI NA TAIKEN) (Translated by John Nathan), NY: Grove, 1968. A young man is caught up in a clash between traditional and contemporary values when he must decide the fate of his deformed infant son. Winner of the Shinchosha Literary Prize, the work captures the plight of the displaced young in modern Japan. For more mature high school readers.

Michio Takeyama, HARP OF BURMA (BIRUMA NO TATEGOTO) (Translated by Howard Hibbett), Rutland, Vt.: Charles E. Tuttle, 1968. Novel about man's strong will to live and the strength of his sacrifice. Japanese soldiers stationed in Burma during World War II discover the magic and unity of song under strife. One officer, Mizushima, decides to remain in Burma on a personal mission: to give proper Buddhist burial to Japan's dead there. Winner of first Japanese Ministry of Education Prize for Fostering Arts in 1950. Usable with wide range of students.

FOLKLORE

Helen McAlpine and William McAlpine, compilers, JAPANESE TALES AND LEGENDS, NY: Walck, 1959. Volume of 28 tales re-told from creation myths, epic warrior legends, and folk tales of the common people. Includes a glossary and illustrations done in blue and gray. Especially successful with slower students.

Hiroshi Naito, compiler, LEGENDS OF JAPAN, Rutland, Vt.: Charles E. Tuttle, 1972. Treasury of 22 tales of magic and intrigue re-told from two classics of Japanese folklore, KONJAKU MONOGATARI (TALES, ANCIENT AND MODERN) and TSUREZURE GUSA (JOTTINGS OF A HERMIT). The stories range from Buddhist morality tales to fables peopled by demons and animals, as well as by commoners and nobles. Especially successful with slower youngsters.

Keigo Seki, FOLKTALES OF JAPAN (Translated by Robert J. Adams), Chicago: U of Chicago Press, 1963. Sample of 63 of the best-known Japanese tales, including anecdotes about the supernatural. Humor and satire are also represented. Notes comparing motifs common to both Eastern and Western literatures precede the stories. Usable with all students.

Yoshiko Uchida, compiler, THE DANCING KETTLE AND OTHER JAPANESE FOLK TALES, NY: Harcourt, 1949. Sampling of 14 folk tales that are old favorites. Includes "Momotaro," the story of a powerful lad who emerges from the center of a large peach and other stories of magic and wonder. Includes a glossary. Easy reading.

POETRY

Harry Behn, compiler and translator, CRICKET SONGS: JAPANESE HAIKU, NY: Harcourt, 1964. Selective volume of 17-syllable haiku that reflects the essence of the form: an unseen skylark singing to the sun, a frog in a silent pond, a beggar child's flying kite. To complement the verses by such poets as Basho and Issa, Behn includes pictures of brush paintings by several Japanese masters. Appealing to wide range of readers.

Geoffrey Bownas and Anthony Thwaite, eds. and translators, THE PENGUIN BOOK OF JAPANESE VERSE, Baltimore: Penguin, 1964. Collection of love poems by court nobles, beggar-songs by travelling fortune tellers, whimsical haiku by the 18th century poets, and satiric pieces by contemporary writers. Arranged chronologically from the 8th to the 20th centuries. For average and better readers.

Harry Guest, compiler, POST-WAR JAPANESE POETRY (Translated by Harry and Lynn Guest and Shozo Kajima), Baltimore: Penguin, 1973. Collection of contemporary works characterized by subtled images, experimentation with new poetic structures, and "yo-in" (a lingering mood effect). Several examples of concrete poetry using traditional characters are also included in this volume of 40 poets. For more mature readers.

Sakutaro Hagiwara, FACE AT THE BOTTOM OF THE WORLD AND OTHER POEMS (Translated by Graeme Wilson), Rutland, Vt.: Charles E. Tuttle, 1969. Volume by a post-Meiji poet who fuses the lyric intensity of traditional Japanese poetry with the freer forms of Western verse. His poems reflect a range of human intimacies and passions: companionship on a lonely night train, the exultation of a duel, the spiritual affinity of man and sea. For more mature readers.

Harold G. Henderson, ed. and translator, AN INTRODUCTION TO HAIKU: AN ANTHOLOGY OF POEMS AND POETS FROM BASHO TO SHIKI, NY: Doubleday, 1958. Critical discussion of haiku as an exacting poetic form demanding both concreteness and suggestiveness. The author traces its formative development from Basho (17th century) to Shiki (19th century), and includes many examples of haiku masterpieces in their original and translated versions. For average and better readers.

MANYOSHU: THE NIPPON GAKUJUTSU SHINKOKAI TRANSLATION OF ONE THOUSAND POEMS, NY: Columbia U Press, 1969. Translations from the oldest existing collection of Japanese poetry. Both emperors and peasants are represented. Includes an introduction on the historical, social backgrounds of the 8th century Nara period, with biographical notes on the poets and a chronological table. Usable with wide range of students.

Earl R. Miner, compiler and translator, JAPANESE POETIC DIARIES, Berkeley: U of California Press, 1969. Selections from four major poetic diaries covering the 10th through 19th centuries. Includes travel verse on man and nature from the 10th century "Tosa Diary"; romantic exchanges of a prince and court lady in the 11th century "Diary of Izumi Shikibu"; travel reflections from the 17th century "The Narrow Road Between Provinces"; wry poems from the 19th century "The Verse Record of My Peonies." Also includes introductory essays to the four sections. For older and more sophisticated students.

Eric Sackheim, compiler and translator, THE SILENT FIREFLY; JAPANESE SONGS OF LOVE AND OTHER THINGS, Tokyo: Kodansha International, 1965. Collection of popular folksongs gathered from all over Japan. Arranged by geographic regions. They reflect humor and sorrow, earthiness and sophistication on the topic of love. Usable with wide range of students.

Edith M. Shiffert and Yuki Sawa, compilers and translators, ANTHOLOGY OF MODERN JAPANESE POETRY, Rutland, Vt.: Charles E. Tuttle, 1972. Verses by 49 widely acclaimed contemporary Japanese poets. In free verse and modern tanka and haiku (31 and 17 syllable poem forms, respectively) they explore such universal concerns as love, death, youth and age. Biographical and literary notes on the writers are also supplied. For more able readers.

Harold Stewart, compiler and translator, A CHIME OF WINDBELLS; A YEAR OF JAPANESE

HAIKU IN ENGLISH VERSE, Rutland, Vt.: Charles E. Tuttle, 1969. Haiku samplings on a range of topics from autumn dew to summer fireflies. Master artists including Basho and Issa are represented by more than 350 verses. Watercolor illustrations and an essay on the development of the haiku form complete the text. Usable with wide range of students.

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SHOPTALK:

Three especially good articles on getting children to read appear in the March 1976 ESQUIRE. Reynolds Price's "God Bless the Child That Reads" (pp. 94-95, 129-30) and P. L. Travers' "Give the Kid a Bible, For Instance" (pp. 96, 149-150) are fine, but the gem of the three is Stephen Gosnell's "Leave the Kid Alone" (pp. 97, 126). Here are a few quotes from Gosnell. "What is reading supposed to do for kids? What are the real priorities? In our corner of Western Civilization, the average parent essentially wants three things for his children. He wants them to turn out to be Sane, Heterosexual, and Gainfully Employed. Let's face it, an abiding love for language and literature is not always a cause or concomitant of any of the above. . .The specific purpose of reading in childhood should be to engender imaginative assumptions. Some children's literature does this. Dr. Seuss, Spiderman comic books, and Wacky Packs come to mind. . .But a lot of the current drivel being pandered as children's literature only exhorts the child to 'self-realization' and tolerance and promises him a liberated psyche and an adoring public. Talk about letting him in for rude shocks! Beware. Kids, in some sly instinctive way, know better. They are not interested in ideas. They like puns, cruel jokes, amazing statistics, monsters, the subversion of authority, brute strength, complicated pictures, and perverse nonsense. In short, anything, no matter how veiled in metaphor, that suggests to them that they are getting a no-bullshit glimpse of the silly but dangerous universe that adults inhabit and that they will have to, bit by bit, adapt themselves to. . .It is my profound conviction that those who are capable of appreciating quality in literature learn it primarily from an initial extended immersion in swill. The reason is simple. Creative-writing teachers never tell you what to do in order to write good. They don't know. They tell you what not to do. And the best way to learn all the varieties of irritating, awkward, sophomoric and revolting things that you should not do is to read, at around age eleven or so, the collected works of Zane Grey or the complete peregrinations of Nancy Drew. I know what I'm talking about. The first great event in my burgeoning literary awareness came at the age of twelve when I was grimacing my way through the last books of the Hardy Boys series. I had begun them with a genuine puerile interest, but by the time I got to the last three or four I was sick of the crap. A brand-new feeling. I finished them all, though--down to the last preposterous coincidence, the last heartfelt thanks, the last just retribution. But I knew that I had had enough. . .This seems to suggest to me that want, rather than surfeit, is the best goad to childhood literary exploration. A little mild adversity won't hurt, either. I did a great deal of my early reading in bed, under the covers with a flashlight, in an attempt to elude my mother, who had some vague notion that too much reading would make me turn out malproportioned."

In a survey of widely read books by young adults, Shirley Corum ("The Independent Reading of Young Adults," ILLINOIS ENGLISH BULLETIN, January 1974, pp. 17-20) found that her sample of 75 young people were reading widely in three areas: (1) junior novels, (2) popular adult works, and (3) classics. The most popular junior novels were Neufeld's LISA, BRIGHT AND DARK, Zindel's THE PIGMAN and MY DARLING, MY HAMBURGER, and I NEVER LOVED YOUR MIND, Hinton's THE OUTSIDERS and THAT WAS THEN. THIS IS NOW, and Head's MR. AND MRS. BO JO JONES.

ATTITUDES TOWARDS SPORTS: SIX REPRESENTATIVE WRITERS OF BOYS' NOVELS, 1900-1960

Ken Donelson, Arizona State University

Some of the constants and some of the changing attitudes towards sports in adolescent boys' novels from about 1900 up until the early 1960's can be discovered by examining representative books of six popular authors: H. Irving Hancock (1910), Lester Chadwick (an Edward Stratameyer syndicate name whose books appeared from the 1910's through the 1920's), Ralph Henry Barbour (1899 on through the 1940's), Harold Sherman (the 1920's and 1930's), John Tunis (the 1940's and 1950's), and John F. Carson (the 1960's).

H. Irving Hancock's THE HIGH SCHOOL BOYS series (all Philadelphia: Henry Altemus Company, 1910) consisted of four books, each detailing the exploits of Dick Prescott and his friends during their four years at Gridley High School, on and off the athletic field. The plots of all four books show little imagination or variation, though the series was almost incredibly popular with young readers. In each book, Dick Prescott is confronted by some snobbish bully (who is likely to call Dick a "mucker") who's soon temporarily defeated by Dick or somehow made to lose face. Thereafter, until the denouement the bully plots and schemes to bring dishonor to Dick and his friends, sometimes nearly successful, but ultimately he is defeated and Dick and Company reign triumphant. But the series does establish attitudes towards sports and the nature of the truly manly man which Hancock presumably meant young readers to accept and follow.

In THE HIGH SCHOOL FRESHMAN, OR DICK AND CO.'S FIRST YEAR PRANKS AND SPORTS, the Board of Education threatens to stop football because football seems to hurt scholarship, a foolish notion that Dick and Co. soon put an end to.

> Athletics, at this school, were not overdone, but were carried on with a fine insistence and a dogged determination. Up to date, however, despite the fine work of their boys, the citizens of the town had been somewhat grudging about affording money for training athletic teams. What the boys had won on the fields of sports they had accomplished more without public encouragement than with it. (p. 20)
>
> 'My remarks this morning,' announced Dr. Thorton, on opening school on Monday, 'are not so much directed at the young ladies. But to the young gentlemen I will say that, when the football season opens, we usually notice a great falling off in the recitation marks. This year I hope will be an exception. It has always been part of my policy to encourage school athletics, but I do not mind telling you that some members of the Board of Education notice that school percentages fall off in October and November. This, I trust, will not be the case this year. If it is, I fear that the Board of Education may take some steps that will result in making athletics less of a feature among our young men.' (pp. 23-24)

Dick's parents make clear to him what they think of all this Board of Education foolishness.

> 'Abolish football at the High School!' echoed Mrs. Prescott, indignantly. 'And I've been sharing your great wish, Dick, to make the team when you're old enough. They shan't do it, anyway, Dick, until you've had your chance on the eleven!' (pp. 40-41)

In THE HIGH SCHOOL PITCHER, OR DICK AND CO. ON THE GRIDLEY DIAMOND, the sports versus scholarship argument is sounded again.

> 'But see here, fellows,' urged Dick Prescott, 'just try to keep one idea in mind, please. There's a good deal of objection, every year, that athletics are allowed to interfere with studies. Now, as soon as the end of recess is called

to-day, let's every one of us go back with our minds closed to baseball. Let us all keep our minds right on our studies. Why can't we six help to prove that interest in athletics puts the scholarship mark up, not down?

'We can,' nodded Dave Darrin. 'Good! I like that idea! We'll simply go ahead and put our scholarship away up over where it is at present.'

To this the other chums agreed heartily. (pp. 70-71)

The value of athletics is constantly sounded by Hancock.

'School and college athletics, rightly indulged in, give the budding man health, strength, courage and discipline to take with him out into the battle of life.' (p. 73)

And in THE HIGH SCHOOL LEFT END, OR DICK AND CO. GRILLING ON THE FOOTBALL GRIDIRON, again Gridley High School is faced with a threat to the football team, this time from a group of snobbish "soreheads" intent on asserting their superiority to the many muckers on the football field. Dick and Co. again demonstrate ingenuity and prove their ability to put the team and the school ahead of malingerers who would hurt the cause of sports.

'Gently, gently!' urged Dick. 'Think of the honor of your school before you tie your hands up with any of your own mean, small pride. Our whole idea must be that Gridley High School is to go on winning, as it has always done before. For myself, I had hoped to be on the eleven this year. Yet, if my staying off the list will put Gridley in the winning set, I'm willing to give up my own ambitions. I'm going to put the honor of the school first, and myself somewhere along about fourteenth.'

'That's the only talk,' approved Dave promptly. 'Gridley must have the winning football eleven.' (p. 19)

The virtues of sports, particularly football, are very oddly defended by Hancock in a conversation between two viewers of a practice session in a chapter entitled "Does Football Teach Real Nerve?" One of the onlookers clearly has doubts about the virtues of football as a preparation for the struggles of life, but the other man clearly has the true faith.

'I tell you, it takes nerve, and a lot of it, to play that game,' remarked one citizen admiringly.

'Nerve? pooh!' retorted his companion. 'Just a hoodlum footrace, with some bumping, and then the whistle blows while a lot of boys are rolling over one another. The whistle always blows just at the point when there might be some use for nerve.'

The first speaker looked at his doubtful companion quizzically.

'Would it take any nerve for you,' he demanded, 'to jump in where you knew there was a good chance of your being killed?'

'Yes; I suppose so,' admitted the kicker.

'Well, every season a score or two of football players are killed, or crippled for life.'

'But they're not looking for it,' objected the kicker, 'or they wouldn't go in so swift and hard. Real nerve? I'd believe in that more if I ever heard of one of these nimble-jack racers taking a big chance with his life off the field, and where there was no crowd of wild galoots to look on and cheer!'

'Of course killing and maiming are not the real objects of the game,' pursued the first speaker. 'Coaches and other good friends of the game are always hoping to discover some forms of rules that will make football safer. Yet I can't help feeling that the present game, despite the occasional loss of life or injury to limb, puts enough of strong, fighting manhood into the players to make the game worth all it costs.' (pp. 123-124)

Near the end of the book Dick Prescott rescues the sister of one of the villains from a burning house, and in the heroic feat, damages his lungs. The team doctor refuses to let him prepare for the final game of the season, and Phin Drayne, another villain, takes advantage of Dick's condition and refuses to play left end. Physically wracked as he is, Dick appeals to the team physician for another examination which Dick, to no reader's surprise, passes. The unbelievable lines cited below go far to establish the importance of sports in Hancock's mind.

> Thump! thump! thump! went the doctor's forefinger against the back of his other hand, as he explored all the regions of Dick's chest.
>
> A dozen more tests followed.
>
> 'What do you think, Doctor?' asked Mr. Morton.
>
> 'Hm! The young man recovers with great rapidity. If he goes into a mild game he'll stand it all right. If it turns out to be a rough game---'
>
> 'Then I'll fare as badly as the rest, won't I, Doctor?' laughed Dick. 'Thank you for passing me, sir. I'll get into my togs at once.'
>
> 'But I haven't said that I passed you.'
>
> Dick, however, feigned not to hear this. He was rushing to his locker, from which he began to haul the various parts of his rig.
>
> 'Is it a crime to let young Prescott go on the field?' asked Coach Morton anxiously.
>
> 'No,' replied Dr. Bentley hesitatingly. 'It might be a greater crime to keep him off the gridiron to-day. Men have been known to die of grief.' (pp. 228-229)

In the final volume of the series, THE HIGH SCHOOL CAPTAIN OF THE TEAM, OR DICK AND CO. LEADING THE ATHLETIC VANGUARD, Dick Prescott, Coach Morton, and Hancock himself make clear that once a young man has violated the code of sports he is apparently forever doomed. Redemption, one can assume from the quotation below, may come in life, but it is not likely to come in sports. Phin Drayne, who you may remember from the previous volume, has determined to come out for football and to play the regular quarterback for the team. Approaching Coach Morton with this idea, Phin receives the following comments from the coach.

> 'I would give the idea more thought if Prescott recommended it; but I doubt if he would,' answered Mr. Morton slowly. 'Personally, Drayne, I don't approve of putting you on strong this year. The quitter's reputation, Drayne, is one that can't ever be really lived down, you know.' (p. 17)

To crown Drayne's ignominy, he is apparently a rather good student, something that Hancock does not apparently overvalue. Phin is turned down for the starting quarterback's job, betrays his teammates by sending the opposing teams copies of the signals, and is ultimately booted out of school. Late in the book, Drayne is ready to apply for a West Point appointment when Dick Prescott steps in to set things aright, and once more the villainous Phin Drayne is frustrated. The most caustic remark that Hancock can make of Drayne at that point is that "Young Drayne, like many another 'peculiar' fellow, was an unusually good student." (p. 197)

THE BASEBALL JOE series appeared in 14 volumes from 1913 to 1928, all authored by the much-used Stratameyer fiction-factory name, Lester Chadwick. The titles of individual volumes speak for themselves and give a good picture of the worldly possibilities and athletic fame open to the young man with talent and ambition. Beginning with BASEBALL JOE OF THE SILVER STARS and concluding with BASEBALL JOE, PITCHING WIZARD, Baseball Joe goes to Yale, then the minor leagues, and finally the big leagues, in the process playing on a World Series team and becoming both the greatest hitter and the greatest pitcher baseball has ever known. Typical of most series books, the author intrudes into the second chapter with a summary of all previous volumes. In the last of the series, BASEBALL JOE, PITCHING WIZARD, OR TRIUMPHS OFF AND ON THE DIAMOND, a discovery of one of the series' villains, Moe Russnak, is interrupted with that long-series summary, a summary establishing the protestant ethic in the sports world.

> While they stand there in utter bewilderment, it may be well, for the benefit of those who have not read the preceding volumes of this series, to tell who

Baseball Joe was and what had been his adventures up to the time this story opens.

Joe Matson had been brought up in Riverside, a small but thriving town. His parents were estimable people of moderate means whose lives were bound up in their two children, Joe and his younger sister, Clara.

Joe grew up a strong and vigorous youth, frank, manly and courageous. He excelled in all boyish sports, but was especially drawn toward baseball. All the time he could spare from his school and home duties found him playing in some of the vacant lots that the boys frequented.

It soon appeared that Joe Matson had a natural aptitude for pitching, and before long he had at his command a collection of curves and slants which made him feared by the teams that came to measure strength with the town nine.

How he became the mainstay in the box of his home team, what difficulties he met and surmounted, how the envy cf rivals sought to discredit him, how in spite of all obstacles he won victory after victory, is told in the first volume of this series, entitled 'Baseball Joe of the Silver Stars.'

Later on he went to boarding school, where his outstanding work on the school nine won recognition for him, despite the tactics of the bully of the institution.

Following his graduation he entered Yale. Here the unwritten law that gave the preference to veterans and held the freshmen in the background kept him for some time from having a chance to show his ability on the diamond. But such a light as Joe Matson's could not be long hidden under a bushel, and in a time of great stress his opportunity came and he registered a glorious victory for Yale. Nor was it the last, for he eventually became one of the greatest college boxmen that Yale had ever known.

His work in the box for Yale was so sensational that he received an offer to pitch for the Pittston team of the Central League. Here he made good from the start and soon became the leading twirler of that league. It was evident that he would not long remain in the sticks, and one of the keen-eyed scouts of the St. Louis Cardinals spotted him and he was signed up promptly.

Many players who are sensations in the bush circuit fall down lamentably when they get among the players in the major leagues. Only one who has the stuff can get by there.

Joe Matson got by in record time. One after the other he faced the doughty teams of the National League--the Giants, the Cubs, the Reds, the Dodgers, and all the rest of that famous aggregation. Many of them smiled when the comparatively untried stripling faced them for the first time, but they did not do much laughing after the game was over. Here was a youngster to be reckoned with.

No one realized this more keenly than McRae, the manager of the New York Giants. He was the keenest judge of baseball talent in the country, and he lost no time in acquiring Joe Matson for his team.

Now Baseball Joe felt that he had reached the very height of his ambition, the goal that is dreamed of by all young players. But not for a minute did he relax. He knew that he still had much to learn and from none could he get better teaching than from McRae. That shrewd old fox taught him all he knew, and what Baseball Joe once learned he never forgot. Before long he was universally acknowledged to be the king of pitchers.

But his strength lay not alone in the box, though that was his chosen throne. His batting was as remarkable as his twirling. He had the eye of a hawk in spotting the ball. His timing was perfect, and he met the ball at just the right fraction of a second to make every ounce of his strength tell. Before long he developed into the greatest batter in the game.

He became known as the home-run king, and people packed the parks all over the circuit in the hope of seeing Baseball Joe clout another homer. Again and again he led the league in home run hitting, and many a game was won thereby that would otherwise have been lost.

The Giants were a great team, but, outside of the pitcher's box, there were other teams quite as powerful. It was Joe's great pitching year after year that brought the championship of the league to New York and later on several world championships.

Second only to Joe as a pitcher was Jim Barclay, who had come to the team from Princeton. He had a great arm and a good head, and a warm friendship sprang up between he and Joe. The latter coached the young recruit until he became one of the mainstays of the nine in the box. This friendship between the two was still further cemented when Jim fell in love with and married Joe's sister, Clara.

Joe himself had met his fate some time earlier. On one occasion when his team was in the South Joe had been instrumental in saving a young girl, Mabel Varley, the daughter of a banker, when the horse she was driving ran away. Love between Mabel and the stalwart young athlete was not long in developing. They were married some time later and their wedded life had proved ideally happy.

Baseball Joe had not pursued his meteoric career without making enemies, and their machinations against him at times were very serious.

In the spring of the year before that in which this story opens his arm had gone wrong, owing to an injury inflicted by enemies the season before. He consulted eminent specialists who decreed that for a whole year he would have to withdraw from the game unless he wanted his arm to be entirely ruined. The consternation of McRae was great, and Joe Matson himself was shocked beyond measure by the fateful verdict. But there was no help for it and they had to yield.

Joe went back to Riverside to recuperate. He reached there just at the time that the local baseball club was placed on the market. Joe saw a chance to stay in the game he loved, if only as manager, and he bought the club. In doing so he incurred the bitter enmity of Moe Russnak, an unscrupulous Jew, who himself had intended to buy the team. Aided by Hupft and McCarney, two former Giants who had been thrown off the team for crooked work, Russnak worked up a scheme that came near costing Joe his life.

How Russnak overreached himself and was sent to jail, how Joe brought a club ot tailenders up the championship of the Valley League, the many thrilling and exciting incidents that attended his efforts, are told in the preceding volume of this series, entitled, 'Baseball Joe, Club Owner.'

Now to return to Joe and Jim as they stood amazed and perplexed at the recognition of Moe Russnak as the man who had fallen into the gully. (NY: Cupples and Leon, 1928, pp. 11-16)

Ralph Henry Barbour's 150 plus books for boys began in 1899 with the publication of THE HALF-BACK (NY:Appleton) and ended in 1943. Well written as they are and with considerable humor and understanding of boys, Barbour's books have a certain sameness about them that may disturb adult readers reading too many of them without a break. Almost inevitably, the books begin with the appearance of a young boy, often unsure of himself though sometimes appearing cocky to others, at a private school somewhere in the New England or New York area. A typical Barbour novel, though not one of his best, is LEFT END EDWARDS (NY: Dodd, 1914) and a brief summary of its plot suggests a typical Barbour novel. Steve Edwards is excited by the athletic possibilities at Brimfield Academy, though Steve's father is more concerned with Steve's inability to apply himself to his classroom work. Steve's closest friend, Tom Hall, is also preparing to go to Brimfield. Going to Brimfield, Steve and Tom mistake a member of the Brimfield football team for a confidence man, thus paving the way for the mistake that plagues Steve for some time. Steve is positive he will get on the football team with little trouble, but that soon proves to be another of Steve's blunders. The coach notices neither Steve or Tom at practice. Steve proves unable to accept criticism and alienates team members by complaining about the injustice of being ignored on the field. Finally promoted to the second team, Steve's difficulty in applying himself in the classroom causes more and more problems until he is finally accused of stealing a fellow student's paper from a teacher's office to pass off as his own. Steve's father, increasingly bothered by Steve's general attitude and his lackadaisical attitude toward taking any responsibility for his academic work, threatens to remove Steve from school. Ultimately, Steve becomes aware of the reasons for his unpopularity with classmates and teammates, grows up, vindicates himself in school work, and accepts responsibility for his own problems on the football field.

Barbour's attitudes towards sports are clear from his first book. The advertisement for THE HALF-BACK which appeared at the conclusion of his second book indicates both the plots of the books to follow and the attitudes towards sports that pervade all of Barbour's many novels.

> This breezy story of outdoor sport will be read with the most intense interest of every healthy boy, and by many girls. Mr. Barbour's hero is introduced to the reader at a preparatory school, where the serious work and discipline are varied by golf and football matches and a regatta. Later, the young half-back of the school earns a place upon a varsity team and distinguishes himself in a great university game, which is sketched in a most brilliant and stirring chapter. Mr. Barbour's vivid and picturesque sketches of sports are not permitted to point a false moral. Without obtruding the lesson upon the reader, he shows that the acquisition of knowledge, and not athletics, is the end and aim of school and college life.

In his second book, FOR THE HONOR OF THE SCHOOL, A STORY OF SCHOOL LIFE AND INTERSCHOLASTIC SPORT (NY: Appleton, 1900), Barbour dedicates the book "To That School, Wherever It May Be, Whose Athletics Are Purest," and in his third book, CAPTAIN OF THE CREW (NY: Appleton, 1901), Barbour begins his book with a brief introduction about the contemporary overemphasis on sports.

> In this, as in the two preceding volumes of the series--THE HALF-BACK and FOR THE HONOR OF THE SCHOOL--an attempt is made to show that athletics rightly indulged in is beneficial to the average boy and is an aid rather than a detriment to study. In it, too, as in the previous books, a plea is made for honesty and simplicity in sports. There is a tendency in this country to-day to give too great an importance to athletics--to take it much too seriously--and it is this tendency that should be guarded against, especially among school and college youths. When athletics ceases to be a pleasure and becomes a pursuit it should no longer have a place in school or college life.

The overemphasis, this time specifically giving football scholarships, is the subject of THE SPIRIT OF THE SCHOOL (NY: Appleton, 1907). The football team discovers that Billy Cameron is attending Beechcroft Academy on a scholarship and they confront Mr. Ames, instructor in French and German and also coach. The coach comments,

> 'Dorr, there's been a big change in the spirit of the school during the time that I've been here as instructor. Five years ago Cameron couldn't have played on the team for a moment. I don't know just what or where the trouble has been, but I do know that we've been getting laxer and laxer right along as regards athletics. There have been two or three things done here during the last three years which you fellows have probably never heard of. And by the way, what I am telling you to-night is quite between us three, if you please. I don't like this sort of thing any better than you do, and several times I have made myself unpopular by trying to correct it. But for the last two years I've been drifting along with the crowd; it's a thankless task to pull a lone oar against the current, and there hasn't been the help from---' The instructor pulled himself up abruptly.
>
> 'In short, Dorr, you and Dana thought I'd rather defeat Fairview than help you? Well, let me tell you, and you, too, Dana, that I don't give a hang who wins. This may sound strange to you, but it's a fact, nevertheless. I've

> watched things pretty closely for several years, and I've just about reached the conclusion that the school that wins more than a fair share of athletic contests is in a good way to slide downhill. There is nothing, it seems, so demoralizing to a school or college as a reputation for winning in football year after year. It brings a flood of undesirable material to the school and the morale suffers in consequence. Fellows who come here because they want to play football on a winning team aren't the fellows we want. They introduce the 'win-at-any-cost' spirit, and it's that spirit, as you fellows know, that causes just the sort of trouble we're expecting here now. 'Win at any cost' means trickery and dishonesty.'
>
> . . .
>
> 'Perhaps if you succeed in changing the sentiment of the school from the present one of opposition to unfair methods in athletics, you will have done enough for this year. In fact, you've got to begin at the bottom and lay your foundation; once establish a principle of athletic purity and fellows like Cameron won't trouble you. It isn't Cameron that's to blame, but the spirit of the school.' (pp. 140-143)

Later, speaking to Cameron and defending his point of view, the protagonist tries to explain why athletic scholarships are bad for a team or a school.

> 'What I mean is this: we haven't any right to play a fellow on our football team or our basefall team who is here just for football or baseball, who is having his way through school paid by the fellows. If we once countenance that sort of thing, Cameron, it's going to lead us a long way off the right track. If it's fair in your case, why not in the other cases? What's to keep us from hiring a whole team of good football players?' (p. 235)

School spirit and all it implied about the potential for building boys' characters through school work and through sports was a theme constant through Barbour's work. Particularly is this evident in one of his later books, THE SCHOOL THAT DIDN'T CARE (NY: Appleton, 1937). The summary that appeared on the dust jacket in some ways might almost be looked upon as a statement of Barbour's boys novels from first to last.

> This is one of the most significant books that Ralph Henry Barbour has ever written. It is the story of a boy who, encountering apathy, cynicism, and hostility among the students at the prep school he had just entered, summoned up the courage and initiative to rejuvenate the morale of the school practically single-handed. Thurby School had been unsuccessful in athletics, and nobody seemed to care whether or not it had a winning football team. The coach was discouraged, the students gave no cooperation, and two undergraduate societies sneered at any mention of school spirit. Greg Logan could have accepted this state of affairs, but deep inside he cared, even if the school didn't, and he resolved to do something about it. His background, his training at home and as a Boy Scout, his own natural inclinations led him to believe that loyalty and friendliness and team spirit all amounted to something and were very desirable human qualities. Even so, he didn't set out to be a reformer. Going out for the football team, a fight between students and townspeople, a student riot--these things influenced him in taking steps for the good of the school. How Greg and a small group of fellow Scouts, aided by a few others in the school, brought a new and winning spirit to Thurby is told by Mr. Barbour in as fine a story as he has ever written, a story outstanding for real character development, for its eminently worthwhile theme, and for its sustained interest and excitement.

Barbour brought literary merit and an honesty about boys and sports to the adolescent athletic novel. Of all the writers of sports books prior to 1940, he stands above all as being still readable, if sometimes quite dated. In his RASCALS AT LARGE, OR, THE CLUE IN THE OLD NOSTALGIA (NY: Doubleday, 1971), Arthur Prager noted,

> Some of the highest quality boys' books prose of the period came from the pen of Ralph Henry Barbour, man of a million prep schools, and one of the few that I would not be afraid to recommend to a twelve-year-old today. (p. 286)

Similar praise is in Robert Cantwell's "A Sneering Laugh with the Bases Loaded" (SPORTS ILLUSTRATED, April 23, 1962, pp. 66-70, 73-76), an excellent historical commentary on early boys' baseball books, and some perceptive comments about Barbour are in Walter Evans' "The All-American Boys: A Study of Boys' Sports Fiction" (JOURNAL OF POPULAR CULTURE, Summer 1972, 104-121).

After the quality of Barbour's novels, Harold M. Sherman is a considerable letdown. But his novels were extremely popular with boys for at least two reasons: unlike Barbour's books which were more often than not found in libraries but were not reprinted in inexpensive editions, Sherman's books were reprinted in extremely cheap editions by Goldsmith and many of the books were sold during the late 1930's and early 1940's for twenty-five cents in Penney's and Woolworth's stores along with countless other dimestores; also unlike Barbour's novels which stressed character development instead of plot and had much that was amusing, particularly minor characters, Sherman's books were in many ways throwbacks to the more melodramatic and unbelievable and highly moralistic sports books of H. Irving Hancock.

The redemptive power of sports to change a coward into a man is a standard Sherman theme, one illustrated in IT'S A PASS (NY: Goldsmith, 1931). Steve Perkett, the protagonist but not yet our hero, stands shivering and shaking while a hazing party outside the door prepares to storm in and dunk Steve and his roommate, Marty Dunne, in the icy fountain. Steve feigns illness, escapes a dunking, and is taken to the hospital, while fearless Marty takes the dunking bravely. Football teammates suspect that Steve is a coward though Marty stubbornly defends Steve against all comers, refusing to see Steve's weaknesses, partly because Marty admires Steve's sister, Janet. Then Steve takes three steps toward total moral degeneration. First, he's involved in some gambling. Second, he informs on friends engaged in a retaliation of the earlier hazing incident. Finally, he agrees to supply the captain of an opposing football team with the set of football signals so Marty will appear inept and Steve will look heroically successful in the "big" game. Stopped cold time after time, Marty cannot understand what's gone wrong in the "big" game until Steve, now injured and remorseful, confesses.

> It was no longer possible for him to contain his feelings. He simply had to speak out regardless of consequences. Raising up on one elbow he reached over and shook the fellow who had stayed by him through all his doubtful experiences.
>
> 'Listen, Marty,' sobbed Steve. 'It's probably too late but I--I've got to tell you now. If anybody's been a rotter, I have. Norwood's been onto your plays all afternoon.'
>
> 'What?' Marty raised up and put a hand over Steve's mouth, glancing cautiously about. 'You're out of your head! Be careful what you're saying.'
>
> 'It's the truth!' Steve whispered, hoarsely. 'I wanted to look good out there today. I tipped Sid off to your signal. Norwood's been laying for you, Marty. They're cheering for me. Hear 'em!. . .But I don't deserve it! I'm just no good, Marty! I haven't been worth the faith my sister or you have in me! . . .Why, I--I even bet that thirty you loaned me--against our winning!' (pp. 231-232)

If the reader might expect that Marty would be at least mildly irked by that confession, he would be right, but instead of yelling or striking out, Marty coldly tells Steve that both are going to stick the game out. Then Marty falls back for what appears to be a field goal attempt, tells the injured Steve to

> 'Get up on the line! What are you doing back here? Get outside left end! Cut away for the side of the field as fast as you can run when the ball is snapped. Be ready to take a pass. . .!
>
> 'A pass?' gasped Steve. 'But I--I can't run! My knee. . . !'
>
> 'Did you hear what I said?' blazed Marty. 'You yellow dog! I'm giving you a chance to make up for everything! Everything, do you hear? It's your last chance! . . .Do you want it or not?' (pp. 233-234)

And Steve does want that last chance, and even with his knee "stabbing him with pain," he "forced himself on, striving frenziedly" and the pass comes and Steve is there and with that one play, Steve redeems himself and all, presumably, is forgiven.

John Tunis' sports novels are several light years removed from Sherman's books in literary quality and believability. ALL AMERICAN (NY: Harcourt, 1942) has two themes, the redemption of a young man who has deliberately injured an opposing player in a football game, and racial issues surrounding a post-season game invitation to play in Miami when the team has one black player. Playing for the Academy team, Ronald Perry injures Meyer Goldman on the High School football team. First bothered and then increasingly overwhelmed with guilt, Ronald is horrified by the indifference of other Academy players to the injury and their bigotry. In part a reaction to his former classmates, in part a reaction to his guilt, Ronald transfers to the high school where he is at first anything but welcomed. Bewildered by his treatment and concerned about the lower academic standards of his new school, Ronald fights for acceptance and academic excellence. After the "big" game with the Academy, the victorious high school team is invited to participate in a Miami post-season game if the team agrees to arrive without end Ned LeRoy, a black student. If most of the townspeople and the student body and even the coach are thrilled and see nothing wrong with letting Ned LeRoy stay home, Ronald sees little difference between that action and the action he earlier performed in hurting an opponent deliberately to win for his team. When economic pressure is placed on his father to influence Ronald's vote, both father and son recognize some of the horrors good men are now perpetrating in the name of American sports. And the father says,

> 'My boy, you've attacked something. Without knowing it, without the least intention in the world, you've attacked something. You've attacked one of the injustices of our American democracy. You've also attacked indirectly the commercialism of sport. And whenever you attack anything of that kind, you always find someone behind who's making money from it.'

If the ending is too neatly handled (the team turns down the Miami invitation and then gets another game bid in Chicago, presumably a city without racial prejudice) and the character of the black end developed so little he remains a stick-figure walking symbol of injustice rampant, ALL AMERICAN was a ground breaker in boys' sports books. Race is treated, not ignored, the guilt feelings of a boy are realistically and not melodramatically handled, and the book smells of the locker room. Tunis knows what sports are like, neither good nor bad independent of the players involved, and he knows that locker rooms do not smell nobly or pleasantly, but rather they smell of socks worn several days too long and jockey straps and sweat shirts and anger and frustration and misery. He is, I believe, the first writer of sports books for boys to make the locker room and the practice field real places where real boys act out a minor-league drama.

Tunis' attitude towards sports is summarized in an essay he titled, "The Great Sports Myth." Contrasting people who play for the sake of play with too many organized sports activities, Tunis attacks the American myth that sports automatically are good or healthful or enriching.

> But a fiction nevertheless persists in the United States, a fiction caused by confusing the effects of friendly sport with the effects of over-organized competitions in all forms of athletics held the year round between stars of every nation in sport. Organized competitive sport, we are frequently informed, is health-giving, character-building, and its devotees are purified by their devotion to games. This exaggerated and sentimental notion that has grown up in the mind of the goofy American public may be called the Great Sports Myth.
> . . .
> The truth is that when equal meets equal in big-time athletics, sportsmanship doesn't exist except on the surface. As soon hope for asparagus to grow in

> Death Valley. 'Sportsmanship.' say the football coaches, 'forget it! Go in there and fight. Fight, you men. What the blazes were you doing that last half, playing ring-around-a-rosy? Block, will you? Sportsmanship. . .aw, forget that Sunday-School stuff. Get in there and fight.'
>
> [Then approvingly quoting Sir Philip Gibbs]
>
> 'But sport is not a religion. It is amusement. When it becomes the purpose in life, instead of a recreation, it is a weakness rather than a strength, a folly rather than a virtue. A school that puts games before its studies, as some of our schools are doing, is not producing men who will be able to compete with the intelligence and knowledge of other countries and take a serious view of life.'

John F. Carson's two basketball novels, THE COACH NOBODY LIKED (NY: Farrar, 1960) and HOTSHOT (NY: Farrar, 1961) may lack Tunis' literary polish and his athletic believability, but both are clearly centered on the falsity of the Great American Sports Myth. Carson succeeds in intriguing the reader with the real problems faced by basketball teams, in essence the moral problems faced by sports and fans, moral problems too often ignored or laughed at.

In THE COACH NOBODY LIKED, Sid Hawkes may be a potentially good basketball player if his domineering and highly influential small town businessman-father will leave the new coach alone. A one-time basketball hero of a town now starved for basketball victory, Sid's father is accustomed to running the town's athletics and determining the town's athletic philosophy, a win-at-all-costs-but-win attitude that dominates the town and the school. When the local high school hires a coach to bring sanity and proportion into its athletic program, Sid's father is furious.

> 'The school board has become concerned over the unhealthy exaggerated emphasis on winning basketball games rather than sports as extracurricular activities subordinate to education. A board member said that the new philosophy will be in effect with the hiring of young Hanson. The new basketball mentor did say there was entirely too much emphasis on winning for winning's sake---'
>
> Dad waved his hand in the air. 'That's enough, Doris. Did you ever in your life hear such drivel? We already have a built-in excuse for losing. We're going to build character this year. This Hanson sounds like we will win a great moral victory by dumping all of the games on our schedule. Hooray for us!' Dad snorted.

HOTSHOT is about Dave York, the hottest basketball player ever to hit Hamilton, Indiana, maybe the hottest player to hit Indiana. Using whatever dirty or clean tactics he cares to use to achieve his goals, on or off the basketball floor, Dave gets his way in everything until he flunks physics class. The town and most students and the coach are out to get the teacher fired, with Dave cheering them on. With the help of a deux ex machina or two, Dave and Dave's thinking are straightened out and he realizes what an egotistical slob he has become and what a corrupt and dangerous influence his coach has been.

Some clear distinctions between the poorer writers (Hancock and Chadwick) and the better writers (Barbour and Tunis) emerge from a reading of their works. In the poorer books, the protagonist will almost inevitably combat a villain who will almost literally stop at nothing to disgrace or defeat the hero while in the better books the protagonist is more likely to combat a character weakness within himself (cowardice, a lack of school spirit, an unwillingness to study, a win-at-all-cost philosophy, a tendency to indulge himself, a worshipping of false gods). The poorer books have villains or bullies often without the remotest chance of personal redemption while the better books have less obvious villains, and more often no real villains at all, simply people who for one reason or another do not agree with or like the protagonist, though even they have usually joined the throng by the end of the book. Poorer books are filled with melodramatic incidents, usually intruded to reveal the pureness or nobility of heroism of the hero (fire or robberies being most common) while the better books have few melodramatic interruptions. Finally, poorer books have many static characterizations, the reader recognizing from the outset that the hero is indeed a magnificent person, though others in the book may take much longer to recognize the inherent greatness of the hero. Whatever else happens at the ending of the book, the hero is always vindicated of any supposed wrong and surely established as the super-hero, modest though he always tries to be. The better books have many fluid or constantly developing and growing characters, particularly minor ones in Barbour's works, as the protagonist doubts his athletic ability, even his ability to like himself. Even at the conclusion, the central figure is likely to emerge as a temporary hero at best, a believable young man thrust tentatively toward center stage.

Some reasonably safe generalizations can be drawn about the moral stances, the attitudes toward sports, the six authors would hope their readers might consider. To a varying degree, the six authors may have succeeded in promulgating these views, but I believe all six would accept these as legitimate goals of their works, though I am sure Tunis would argue that all the attitudes cited below have often been corrupted in the real world of sports.

1. Fair play is the only way to play. Being a good sport, in winning or losing, is essential for the athlete.
2. School spirit is important and separates life's winners from life's losers. That assumes, of course, that the school has the proper spirit.
3. The individual counts for less than the team, and the team counts for less than the school. That assumes, of course, that the school counts for what is worthwhile.
4. Sports can (not will, but can) make a man out of a boy.
5. Sports can teach a boy how to choose and make important moral commitments and how to face life's problems.
6. Sports establishes the validity of the protestant ethic. Hard work and team effort are good in and of themselves, assuming, of course, that the hard work and the team are aimed at something morally sound.

The literature of boys' sports books has produced no enduring literature, nor should it be expected to. By its own nature, it is written for a time and a place, and changes in rules or customs or fashions of sports can mean a book popular only ten years ago has little chance of being read. Adolescent sports literature has never produced a TOM BROWN'S SCHOOL DAYS or a STOVER AT YALE, both of which were written for adults albeit they have been widely read by both young and old. Adolescent sports literature can hardly hope to produce anything akin to the quality of Bernard Malamud's THE NATURAL, Jason Miller's THAT CHAMPIONSHIP SEASON, Mark Harris' BANG THE DRUM SLOWLY, John Updike's RABBIT, RUN, Don DeLillo's END ZONE, or Ring Lardner's short stories, but then that is not properly the conern of boys' sports books. Writers for adults can be as angry or tragic or coldly detached or mythic or sardonic or profane as they wish, using sports only as a framework to say something about man and his present state. Those approaches are nearly barred to the writer of boys' books. The writer of boys' sports books owes his readers an exciting and believable and honest picture of athletics and athletes, and in the process he may sometimes be able to say something about life despite the narrow focus and limited approach he can employ. Doubtless, that is not the way to great literature, but it is one way to get to readers, readers who someday will go much further in their reading. Perhaps the opportunities open to the writers of boys' sports literature gives promise of limited accomplishment, but it is one that Sherman and Carson have achieved to some degree, that Barbour and Tunis have achieved to an admirable degree. For boys who have avidly read sports literature since the turn of the century, it seems no small accomplishment.

VERA AND BILL CLEAVER: PRO-ADOLESCENT WRITERS

Saundra Harmon, Ironwood School, Washington District, Phoenix

Vera and Bill Cleaver introduce their readers (generally between the ages of nine and fourteen) to potentially controversial issues--divorce, suicide, mental retardation, illegitimacy--with a realism that does not offer judgments.

That the Cleavers have a high regard for young people is evident. In their books they credit children with intelligence, humor, ingenuity, and common sense. Seldom do their children disappoint us. Indeed, seldom do the Cleavers' books disappoint us.

ELLEN GRAE, the Cleavers' first book, was selected by SCHOOL LIBRARY JOURNAL as one of the fifty-six best new children's books for 1967. The main character of ELLEN GRAE is a thoroughly delightful tomboy who tells the most marvelously imaginative and outrageous stories. Ellen Grae Derryberry has a strong sense of loyalty to her friends, and when she is told a rather terrifying secret, this loyalty is severely tried. Her parents attempt to help, but, ironically,--like the boy who cried wolf--when she does tell the truth, she is not believed.

In the sequel, LADY ELLEN GRAE, Ellen Grae tries to combat her tomboyishness when she is sent to live with an ultrafeminine cousin. Ellen Grae seems to be adjusting--"it's my nature to be happy wherever I am" (LADY ELLEN GRAE, p. 73)--although she is always plotting ways to return home.

> I went outside and walked down, through the wet grass, to the pier and looked at Lake Washington. Its shredded waves were the color of steel; its distant shoreline lay masked in thick fog. The air was eerily silent and coldly moist. I thought about Thicket and a sense of loss swept over me, a sickening feeling of nothingness. If I, just at this moment, moved my feet forward and stepped off into the water and let it close over me, who would notice? . . . Nobody would notice until it was too late, until my body, sagging with water, rose from its cold grave to horrify them and make them sorry. Oh, how sorry they'd be! Jeff and Grace would come and stand in the hushed chapel of the funeral home and they'd look down at my still, lifeless form and their grief would be so terrible they wouldn't even be able to cry. The minister would be there and he'd hand them each a tapered candle and they'd light these and hold them in their shaking hands and someone would come with a wreath of yellow roses and then the lid of my coffin would be closed and the bells would toll their anguished message.
>
> How lovely it would be, how satisfying.
>
> But wait. _I_ wouldn't be there to see it. I'd be dead and people who are dead can't see anything. They are spectators, they're victims. I _might_ be able to look down and view what was happening but then again I might _not_. And what if I wasn't? If I wasn't, my sacrifice would all have been for nothing. Besides, who wanted to die? Not I. No, sir, not I. I had a problem to lick but what of it? I could do it. Something would come to me. It always did. (LADY ELLEN GRAE, pp.87-88)

One day, grasping at the "inspiration of the moment" (LADY ELLEN GRAE, p. 99) that occurs while she is sailing, Ellen Grae allows the boom to hit her. Upon her release from the hospital, she achieves her aim. She goes home.

It is possible that an adult reading LADY ELLEN GRAE would not approve of Ellen Grae's resourcefulness, but certainly the Cleavers have created a totally believable character. Ellen Grae's realism comes not from the proverbial girlish sweetness (really, how many of those sweet little ladies do you know?), but from the way Ellen Grae charms her father, cons her friend Grover, manipulates her roommate Rosemary, and astounds the "normal" adults she meets. Her vast amount of information and extensive vocabulary may not always be correct, but they are always amazing.

Ellen Grae is adaptable. She lives with the McGruders during the school year because her parents, Jeff and Grace, are divorced. Ellen Grae points out that she has reconciled herself "to a thousand things: school, being a girl, collard greens, baths, the Methodist church even though I'm a Pantheist, the girl I have to share a room with when I live with the McGruders, lots of things." (LADY ELLEN GRAE, p. 19) The Cleavers have used this adaptability to point out that, merely because Ellen Grae's parents are divorced, they have not ceased to love her or to be concerned about her. Each decision which directly concerns Ellen Grae's welfare is made jointly, and if a crisis occurs, both parents arrive to help. There is no huge furor about the Derryberry's divorce. It is a fact. Ellen Grae accepts it.

Although Ellen Grae reappears in GROVER, which was nominated for a National Book Award in 1971, the major focus of the book is on eleven-year-old Grover Ezell's struggle to accept his mother's suicide. Grover must not only cope with her death, but also with his father's accompanying withdrawal. No one--not his father, not his clergyman, not the housekeeper, not even Ellen Grae--can provide Grover with a satisfactory answer. He searches, and during his quest he delivers a frightening retribution to a cruel woman--"You're the kid whose mother blew her brains out. . . Suicide's the coward's way. And it's you and your dad'll pay for it a little bit, too, huh?" (GROVER, p. 89)

As Grover realizes that his revenge has changed nothing, he remembers his mother saying,

> . . . we don't howl about things. There's really no sense in howling, you know. It doesn't do a bit of good. And on top of that it takes a lot of energy. A lot of it. And people don't sympathize. Sometimes they care but this can only help you up to a certain point. Then you've got to go it alone. Depend on your own gumption and common sense. (GROVER, p. 60)

As he remembers, Grover decides,

> She would have changed. . . I've seen animals who've been sick for a long time and they always do. She would have, too. That's why she did it. She would have changed and she didn't want us to see it. . . I'm not going to think about this anymore. Or worry about what death is. Maybe death is time or space and we're all a part of it. That makes sense. . . (GROVER, pp. 110-111)

Gumption and common sense. Both are qualities Grover and Ellen Grae possess and use to solve their problems. These qualities are also present in three of the Cleavers' staunchest heroines: Mary Call Luther (WHERE THE LILIES BLOOM), Littabelle Lee (THE WHYS AND WHEREFORES OF LITTABELLE LEE), and Marvella Profitt (THE MIMOSA TREE). Time and again these three demonstrate that guts and tenacity combined with ingenuity can be pitted successfully against overwhelming odds.

WHERE THE LILIES BLOOM is probably the Cleavers' best-known book; it was nominated for the National Book Award in 1970, published in paperback, and made into a movie. It is the story of "good people with real natures, living under conditions of hardship, in poverty, in the midst of bereavement, maintaining their independence, wit, and dignity." (Saroyan, p. 34) Basically, though, WHERE THE LILIES BLOOM is a character study of fourteen-year-old Mary Call Luther, a heroine who sees the world composed of right and wrong. There is no middle ground. Whatever orders her father has given her, she carries out--regardless of the possible consequences to herself. When her father dies, she honors his request and secretly buries him in a secluded spot on the mountain.

Since her father refused to let "cloudy-headed" Devola marry their rich neighbor, Kiser Pease, Mary Call also refuses. However, she unhesitatingly utilizes Kiser Pease's infatuation with Devola and allows him to provide her family with food and transportation.

Mary Call has intelligence and pride. Needing money, she digs out her mother's old wildcrafting book and sets the family to gathering and selling medicinal herbs and roots. Since they are still keeping her father's death a secret, Mary Call refuses to ride with old friends to school because she believes "we can't be friends with anybody." (WHERE THE LILIES BLOOM, p. 117) Her belief is that "charity is one of the worst things there is. It does terrible things to people. . . It demeans people. (WHERE THE LILIES BLOOM, p. 149), but that doesn't prevent her from begging Kiser Pease to marry her. Of course, he doesn't know all she wants is to gain title to the Luther house. Mary Call believes that her strong inner resources enable her to manage anything.

> I'm so tough that if a bear came out of the side of the mountain over there I could knock him cold without even breathing hard. And that's all and if anybody's got a better idea how I should handle this and all the other things left to me just let them come on and tell me about it but I don't hear anybody saying anything. (WHERE THE LILIES BLOOM, p. 72)

When a fox attacks their rooster, Mary Call kills it. When her brother Romey runs out into the blizzard and sprains his ankle, Mary Call brings him home. When snoopy neighbors come to visit her father, Mary Call conceals his death.

If Mary Call sometimes seems too courageous to be true, then it is these same too-perfect qualities that make her so believable. She has a pride so strong that it becomes stubbornness. Her own intelligence causes her to underrate the intelligence of others. She makes quick decisions, but her judgments are often harsh. Although she has a fantastic sense of family loyalty, this loyalty sometimes blinds her to her family's best interests. Mary Call has dreams, and her own dreams must take precedence over those of others.

THE WHYS AND WHEREFORES OF LITTABELLE LEE contains another resourceful heroine. At sixteen, Littabelle is the oldest of all of the Cleavers' heroines. Littabelle has all of the virtues of Mary Call--intelligence, pride, loyalty, independence--but they are not carried to the extremes of Mary Call. Like the other Cleaver girls, Littabelle is tomboyish and thinks of herself as ugly. Like the others, Littabelle is not afraid to try new and unexplored territory. Having only observed her Aunt Sorrow's work, Littabelle delivers a baby. Littabelle, with very little formal education, obtains a job as substitute teacher--partly aided, I'm sure, by the fact that during her interview she saves a boy from suffocating by performing a tracheotomy.

Throughout the story, Littabelle copes with almost any circumstance, although she constantly bemoans the fact that she has paid so little attention to her whys and wherefores. As she says when one of her students asks her why she has become so "finicky all of a sudden." "Because I want to be better than I was. And smarter. . . Because I am tired of being the way I was. I don't want to be myself anymore. I want to be somebody else. . . Because I don't want to be like some other people I have known." (THE WHYS AND WHEREFORES OF LITTABELLE LEE, p. 137)

By the end of the book, Littabelle has discovered some important things about herself and her life, but in doing so she has antagonized her aunts and uncles by charging them with parent neglect. Admittedly, her grandparents are appalled that she could bring suit against her kind.

> I can teach; that is what I want to do. I have found that out. But there is a limit to what a person like me can do; I have found that out too. . . When you want something or need something bad enough, you will cut any corner. There

> is nothing wrong with that providing you act in a good cause and are not governed only by self-interest. (THE WHYS AND WHEREFORES OF LITTABELLE LEE, p. 156)

Transplanted from Goose Neck, North Carolina, to urban Chicago, Marvella Profitt, the fourteen-year-old heroine of THE MIMOSA TREE, must shield her blind father from the harsh realities of the slums.

> She saw a gray, grim wall, only four or five feet removed from her. She looked down into the alley between the buildings and saw the refuse littered there: overflowing garbage cans, an old stained mattress with the stuffing spilled, a wicker chair without a seat. Broken glass glinted in the gutters. Down in the far end of the alley a pile of blackened rags smoldered. An old man shuffled out from a doorway and leaned against it again, staring out at the decay. . . There weren't any trees or flowers. . . The sky wasn't there. There were only the heads of tall buildings, cramped close together. Above these, where the sky should have been, there was a layer of thick, oily smoke. Dark and unmoving, it seemed pasted there. She waited for it to dissipate as smoke should, but it didn't move. (THE MIMOSA TREE, p. 13)

Marvella copes as best she can after her stepmother deserts her family. First she works in a pawnshop but then must quit her job to qualify for welfare. The welfare money never arrives; the boys--and then Marvella--begin to steal. Finally, Marvella packs up the family and drives them back to their North Carolina farm.

The Chicago slums and many of their inhabitants are vividly described in THE MIMOSA TREE. Somehow, though, even though Marvella tries her best, she never takes on the depth of the other Cleaver heroines. Her odds are as great; her desire is equal, but her character lacks the realism of the others. Instead, it is Frankie, the tender-tough product of the streets, who really comes alive.

Frankie lives by his own rules; he expects--and receives--no adult help. Frankie can be gentle and concerned--as he is with his epileptic friend Mario--or he can be harsh and vindictive--as he is when he "accidentally" pushes his mother in front of a bus. Frankie befriends the Profitts, scornfully displaying his street knowledge for the "hillbillies." He shows them how to pick pockets, how to collect interest on any money they lend (even to him), and how to apply for "government money." Finally, because he wants to go with the Profitts, he steals tires for their car and then enlists the aid of a wino to get the car in working order. However, when the time comes for the Profitts to leave, Marvella refuses to take Frankie.

> "It's something. . . well, we aren't the same. You think different than we do. You. . . what you think is all right is not all right. Not with us. If you went with us you'd bring. . . I wouldn't be able to change you to our way of thinking. Your way of thinking and our way is too different." (THE MIMOSA TREE, p. 121)

So Frankie, the Profitt's only Chicago friend, is dismissed. Adding a bit to her believability, Marvella does have regrets, "Somebody should help him. . . But it can't be me. I don't know enough. I would have to undo all that's been done to him and I just wouldn't know how." (THE MIMOSA TREE, p. 121)

The Profitts return to their farm and are met by their hog-poisoning neighbors, who, in their absence, have miraculously become generous friends.

THE MIMOSA TREE helps the Cleavers extol country virtues and country living. (Is country poverty really more noble than city poverty?) Whenever the Cleavers describe the countryside and small towns, they are convincing. When Grover and Ellen Grae go fishing, the reader is taken along and lulled by the rhythm of the boat. When Littabelle struggles home, half sick and nearly frozen, the reader shivers with her. When the Luthers go wildcrafting, the reader treads through the silence of the mountain forests and views the shadows formed by the trees and flowers. When Calvin and Annie Jelks vacation in the country, their problems minimize.

In I WOULD RATHER BE A TURNIP, the townspeople are the ones who cause twelve-year-old Annie Jelks great pain when her illegitimate nephew, Calvin, comes to live with her and her father. Annie, who already believes she demonstrates great fortitude in enduring her big feet and cropped hair, is ostracized by her friends because Calvin is a "_________." (No where is that word mentioned.) Annie retaliates by causing her ex-friends some misery: first she slips a cockroach in the bottom of SueDella's dish of ice cream, and later she convinces her father's conceited soda fountain clerk that SueDella needs a forceful approach because she is "passionate."

I WOULD RATHER BE A TURNIP is the most melodramatic of any of the Cleavers' books, but it is also the funniest. Annie's reactions are over-reactions. When she learns Calvin is arriving, Annie responds by sleeping naked, smoking cigarettes, and boiling her best shoes. When she wants to show her friends that she doesn't care, she decides to utilize her prodigious imagination to write a book. Annie sets up shop ostentatiously--moving her typewriter into the front yard and buying a pair of plainos (noncorrective glasses) to make herself look "literary."

Annie, her father, and Calvin go on vacation, and Annie is horrified to discover that she is absolutely petrified around horses. As Calvin helps guard her secret, they both find that the lack of reading material has become their paramount concern. While her father is away one day, Annie heroically saves Calvin from being attacked by a mad bull, only to be remorseful because "nice girls don't kill bulls." (I WOULD RATHER BE A TURNIP, p. 150)

In ME TOO the townspeople again cause great pain by their bigotry--this time against mental retardation. Lydia and Lorna are identical twins, except that Lornie is mentally retarded. After their father deserts them, Muzz (their mother) takes Lornie out of school, and Lydia is left to care for her. Lydia, another determined heroine, decides that she is going to be the person who will cause a wondrous change in Lornie. Lydia really tries. Every day she works with Lornie, frequently becoming frustrated by Lornie's seeming unwillingness to cooperate, but sometimes becoming wildly encouraged by only a slight breakthrough. Lydia dresses Lornie in "normal" clothes; she entertains her; she gets her a pet. Every ounce of Lydia's almost inexhaustible energy is directed at getting Lornie to learn. Willing herself to love Lornie, Lydia believes that her love will make the difference, but in a climatic scene where Lydia is trapped in a sinkhole, she finally realizes that the expected miracle will not occur.

> She is exceptional. Exceptional. She cannot understand. Will never understand the things normal people understand, what they need to understand. What if she was out here by herself? . . . Do you think she would have had enough sense to jump to this tree? Girl, you have been spoofing yourself. . . The tears, the overwhelming tears that spoke of unspeakables, that acknowledged honesty, that recognized failure, came and she could not loosen a hand to wipe their mess away. (ME TOO, p. 151)
>
> Now she could look at Lornie and though she still wished for her and suffered pangs for her the old inner turmoil was gone. It was like the time she flunked math. In failure there is certainty and in certainty there is release. (ME TOO, p. 156)

In both I WOULD RATHER BE A TURNIP and THE MIMOSA TREE, Vera and Bill Cleaver present the problems created by prejudice. They offer no solutions. Annie's problems with Calvin are not solved: people still cluck their tongues as Calvin walks by. Lornie's mother chooses a previous solution: she returns Lornie to her old school. Neither problem is solved; it is merely resolved.

Finding solutions to her family's problems is a responsibility that Delpha Green, the thirteen-year-old heroine of DELPHA GREEN & COMPANY, takes very seriously. She decides to help her father, a man who qualified for the ministry while he was in prison, set up an independent church in a rather apathetic small town. Everyone in the town is dependent on the largesse of the local shoe factory owner for his livelihood, recreation, and religion. Armed with her notebook, which lists the citizens of the town "in alphabetical order (so as not to show any preference) and jotting interesting facts concerning them beside their names," (DELPHA GREEN & COMPANY, p. 35) Delpha calls on people to invite them to come to church.

In a town where conformity is a virtue, it is not surprising that the first members of the Church of the Blessed Hope are a little peculiar: the spinster who brings her pet parrot to church; the eighty-year-old sweethearts who have been in love since they were thirteen, but couldn't make up their minds to get married; and the widow who has been hospitalized for alcoholism. (Her son is suing the television people because she drinks only during commercials.)

Gradually Green's joie de vivre begins to erode the town's apathy. Delpha, a virtually nonstop talker, convinces the old sweethearts to marry, resolves a twenty-year quarrel, and aids the factory owner's wife. When the church plans a bazaar, the entire town plans to attend.

Throughout most of DELPHA GREEN & COMPANY, the events and characters have a Pollyanna-like quality. As Delpha says, "I have to find excuses for everything bad that happens to us. If I didn't I'd fall to pieces like you do." (DELPHA GREEN & COMPANY, p. 14) Simply because Reverend Green advocates joy and laughter, people think he shuns the more serious side of life, but as he explains:

> I would be suffocated by this life if I didn't allow myself to feel everything God gave me the nature to feel. I want to experience it all and want this for my wife and children too. Even the parts of our lives that hurt us and inspire us with despair and make us afraid. God did not prohibit these emotions. They are the deepest feelings we have in our natures. They are all a part of this great adventure we call life and I would not hide myself from them merely to keep myself safe. . . Cheerfulness can be a friend during bad times but to meet every bitter occurrence with a smile and an excuse is not a true human quality. (DELPHA GREEN & COMPANY, pp. 114-115)

The idiosyncrasies of the Cleavers' characters are evident. Protagonist, parent, or friend--each has his quirks. At least the heroes/heroines and their friends have many virtues; the parents don't fare as well. Constantly well-meaning, at best the parents are unorthodox (ELLEN GRAE, LADY ELLEN GRAE, DELPHA GREEN & COMPANY); otherwise they are either dead (WHERE THE LILIES BLOOM, GROVER) or useless (THE MIMOSA TREE, THE WHYS AND WHEREFORES OF LITTABELLE LEE, ME TOO, GROVER). Conversely, the parents in THE MOCK REVOLT are hard-working, respected, useful members of the community. From poor beginnings, they have provided all of the necessities and many luxuries for their children.

Thirteen-year-old Ussy Mock does not see his parents' merit; he sees only the conformity in their lives and the lives of the other people in the community. "Ussy had a word for the people of Medina; he called them deadlies." (THE MOCK REVOLT, p. 6)

Ussy's dreams do not include becoming a "deadly." He dreams of tattoos, motorcycles and freedom. He wants to earn his own way in the world. To prove that he is not the same as everyone else, Ussy convinces his friend's brother to cut his hair, and "when he had finished with it, it was bald except for one pale ribbon of hair running from the forehead to the base of the scalp. It had a center tuft." (THE MOCK REVOLT, p. 19)

During the summer Ussy is provided with the opportunity to earn the money necessary to accomplish his dream. He and the other boys of Medina are allowed to pick vegetables--for pay--under the guidance of the Medina Summer Work Camp for Boys. Ussy is happy with his work; his only unhappiness stems from his unwanted and unsearched for friendship with Luke, the son of a migrant worker. Trying hard to save his money, time and again Ussy determines not to give Luke food, money, or time. Each time Luke approaches him, however, Ussy's resolutions dissolve, and he again helps Luke. The last time Luke asks for help Ussy sees his dreams in tatters, he also recognizes that "I answered my call to humanity. I didn't want to but I did." (THE MOCK REVOLT, p. 158)

Ussy begins to view the world differently as a result of his summer. "He observed the comings and goings of his family like a sick person watches and he forgave them everything. Like himself they were victims of their own affairs and only trying to make the best of it. . . They were just people who liked things nice and quiet." (THE MOCK REVLOT, p. 153)

I enjoyed reading the Cleavers' books. As an adult, I found that they helped me recapture some of the sad-funny times of my childhood. I could sympathize with Ellen Grae's desire to attend her own funeral; I could visualize Annie's mutilated hair (I did mine because I didn't want my picture taken); I could empathize with Lydia's realization that planning and hoping just doesn't guarantee a miracle. Yes, as an adult I enjoyed the books. Will children enjoy them?

Yes.

If the purpose of a novel is to represent life, then the purpose of a children's novel must be to represent children's life. To represent their life, the writer must depict life realistically.

Vera and Bill Cleaver seem to realize that a child's life is not as carefree and careless as other authors have described it. Children today have replaced lollipops and THE WIZARD OF OZ with marijuana and JAWS. Children today see and hear portions of issues they do not fully understand. Vera and Bill Cleaver present these so-called "adult issues"--not with the idea of glossing over them--but rather with the thought that this introduction will cause a child to feel, to think, to conceptualize on his own level. All children have been faced with the dilemma "Should I tell the truth?" All children search for answers to the question "Who am I?" Many children have responsibilities thrust upon them before they are ready for them. Even if a child does not find himself in the exact situation the Cleavers describe, many of the feelings and actions can be transferred to other situations.

Some reviewers have criticized I WOULD RATHER BE A TURNIP because it does not explore Calvin's feelings. Neither does ME TOO explore Lornie's. For that matter, WHERE THE LILIES BLOOM does not examine Devola's feelings. But does this really matter? Each book is primarily concerned with one person's ability to confront situations and mature because of them.

Vera and Bill Cleaver present situations that are not unique to our place and time. These situations--these issues--endure. By writing books that contain three-dimensional characters who must face real-life dilemmas, Vera and Bill Cleaver have greatly contributed to adolescent literature. The ten books Vera and Bill Cleaver have written are

DELPHA GREEN & COMPANY, Philadelphia: Lippincott, 1972.
ELLEN GRAE, Philadelphia: Lippincott, 1967.
GROVER, Philadelphia: Lippincott, 1970.
I WOULD RATHER BE A TURNIP, Philadelphia: Lippincott, 1971.
LADY ELLEN GRAE, Philadelphia: Lippincott, 1968.
ME TOO, Philadelphia: Lippincott, 1973.
THE MIMOSA TREE, Philadelphia: Lippincott, 1970.
THE MOCK REVOLT, Philadelphia: Lippincott, 1971.
WHERE THE LILIES BLOOM, NY: NAL, 1974.
THE WHYS AND WHEREFORES OF LITTABELLE LEE, NY: Atheneum, 1973.

The other source that I cited was
William Saroyan, "Where the Lilies Bloom," NEW YORK TIMES BOOK REVIEW, September 28, 1969.

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SHOPTALK:

"Besides worrying about sexism and racism in children's books, parents and educators might have another problem on their hands--agism.

According to a recent nine-month study done by the University of Maryland Center on Aging, children could be learning negative stereotypes of the elderly at an early age by reading their own literature.

The study revealed that only 16 per cent of 549 children's books in circulation at the Montgomery County library system portrayed older characters in any significant roles.

Dr. Edward Ansello, director of the study and assistant coordinator for the Center on Aging, said researchers read 225,000 pages of books being circulated among children ages 3 to 9 in preparing the report.

'Children's books are perpetuating this ridiculous myth of the do nothing, boring, invisible aged person,' Ansello said.

'Kids don't learn about older people being interesting and important in their own right.'" ("Children's Books Chided for Putting Down Aged," ARIZONA REPUBLIC, November 21, 1975, p. C-4)

One of the finest articles about adolescent literature is G. Robert Carlsen's "For Everything There Is a Season," TOP OF THE NEWS (January 1965, pp. 103-110). Carlsen suggests that young adults are interested in four particular kinds of reading. "The Search. Young adults choose books in which individuals are looking for a direction for their lives. They are interested in characters caught in a value conflict, in a book in which value decisions are being formulated. Whether the book presents a resolution is not so important as the actual detailing of the search itself. Young adults of all generations and particularly of ours are desperately aware of the need to find significance in their own lives. . .

Problems of the Social Order. Just as young people are involved with their own personal problems, they are also concerned with the problems of their society. Perhaps this is the crucial period in the individual's life in which he comes to terms with where he will stand in relation to his society. . .

The Bizarre, the Off Beat, the Unusual in Human Experience. Apparently, in looking for direction, the young adult is curious about the fringes of human life. Therefore, he seeks the book that details the strange and haunting human personality, the bizarre human experiences, the submerged recesses of human psychology and feeling. . .

The Transition. Perhaps the single theme most sought by the young adult is the book that details the movement of a character from adolescence into early adult life. . ."

THE BEST-SELLER AS ADOLESCENT LITERATURE

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Whatever distinctions exist between adolescent literature and popular literature (best-sellers) have been clouded by two long-term trends--the much bruited decline, or recently discovered inadequacy, in the reading ability of Americans, and the emergence of what NEH chairman Ronald Berman recently characterized the "adolescent adult" as a cultural norm. Widespread limitations in reading ability lead to a best-seller list dominated by works no more difficult than those which this journal recommends for high school or younger readers. Of the adolescent adult, Mr. Berman writes "it becomes plain that the new norm involves what might be called the adolescent adult, the man or woman whose principal concern is self-development until long past maturity" ("Riding the Roller Coaster," NEWSWEEK, January 5, 1976, p. 9). Like it or not, much popular literature qualifies as adolescent literature, geared for adolescent interests (albeit lifelong), written on an adolescent level, and read widely by the young. The universal acceptance of such books as THE EXORCIST, JAWS, and CHARIOTS OF THE GODS confronts us with an art which denies the generation gap. All the same, it is helpful to consider whether or not adolescents respond to similar materials differently than adults. Does pop. lit. appeal to different age groups in different ways, ways which create misunderstandings between student and teacher in the secondary or college Freshman classroom?

Most best-sellers, well exemplified by the three mentioned above, share qualities which underlie their appeal to both adolescents and adults yet which allow distinctions to be made between the responses of the two groups. First, they address problems raised by some powerful intrusion on the stereotyped or idealized routine of human life. A list of the realms from which such an intrusion can come amounts to a rough generic classification of popular works: other or future worlds (Science Fiction), nature (Adventure, Survival), the spiritual (Religion, Demonology, Mysticism), the self (Psychology, Medicine, Dieting, Thought Control, Sex), society (Crime, Success, Self-Help, Politics), etc. The intrusion manifests itself by creating either dramatic or nagging difficulties for otherwise typical people; it compels the attention of a complacent society and then motivates a ritual regeneration of the routine interrupted or traduced. Popular literature tells us, sometimes in thin disguise, that the traditional materials of our lives contain the keys to solving our problems--failure, obesity, insanity, corruption, poverty, insecurity, loneliness, weakness, and the infinite varieties of boredom. Popular literature is conservative and ultimately affirmative. Even the most distressing best-sellers (GULAG ARCHIPELAGO, HELTER SKELTER) owe success to the silver linings of distance ("It can't happen here.") and authoritative analysis ("Now we know what went wrong.")

The second factor which distinguishes extremely popular literature is media-relatedness. Books like THE EXORCIST and JAWS are written in anticipation of the films which they will generate, others arise out of mediagenic events, and still others spin off coverage which adds dramatically to their influence. We identify cultural importance so strongly with media, especially TV, coverage that long-term success rarely comes without it. Before many indulge in the unnatural act of reading a book, they demand reassurance that they are not wasting time.

Finally, and most surprisingly, popular literature tends to be sensually both impoverished and highly focused. Books like JAWS and THE EXORCIST avoid description and strong imagery except in a very few intense scenes. Characters and settings are poorly visualized, talk supercedes action, much takes place offstage; smells, sounds, tastes, and tactile sensations are conventionalized except in the climactic attack and possession scenes, which turn out to be startlingly brief. If we come to these books from the films, we may be surprised by their modesty. The fascinating and exciting sensations offered give way quickly and inevitably to rationalization and intellectualized conflict. Like traditional horror movies they stimulate through anticipation, and they avoid threatening the reader deeply. Unusual happenings are accepted and valued only in the context of their susceptibility to control. The reader's mind is awakened but not blown.

The common appeals of best-sellers, although important to all readers, permit different responses between age groups. Adolescents tend to value the sensational experiences in popular literature more overtly than adults do, for two reasons (which, it is true, except many adolescents and include many adults). First, younger adolescents have often not yet been jaded by the highly-charged sensationalism pervading both adult and "adult" literature. Their reading has been less exploratory than their viewing, and even the latter has been subject to parental and other social controls. Those who later escape from popular literature into classics or pornography are apt to be bored by JAWS--how can being bitten by a shark live up to being bitten by a whale? Second, adolescents, particularly those with typical middle-class backgrounds, inhabit a milieu where many controls and limitations on experience are seen as imposed from without and where the search for identity promotes sensual exploration. As adults, we accept drastic limitations in our sensual lives, in order to channel our energy into intellectual and emotional efforts. Granted, this is changing; we now hear that the learning of proper techniques can reimmerse us in the exploration and thrill-seeking central to the athletic, gustatory, and sexual experience of the young. For the many who feel that they missed out on sensual adventure in youth, or who remain captivated by it, the mandate to be an "adolescent adult" yields a renewed interest in the mild sensationalism of popular literature.

On the other hand, media coverage is less important to the adolescent than to the adult, because the adolescent is less dependent on media for cultural contacts. Anyone attending school can relate and identify with a larger number of peers than most adults at home or work have the opportunity to. Thus, books make the rounds of high schools without appearing on published best-seller lists. The same phenomenon arises only where adults belong to organized subcultures such as the army, diet clubs, and churches. It permits books to become natural sources of social identity--even cult objects. The eagerness to share, common to all healthy people, finds more ready outlet in the adolescent environment. Consequently, the books which adolescents embrace are more meaningful to them than the books read casually by adults, and adolescent responses to literature depend more clearly on a social context.

Finally, the adolescent interest in sensation makes him less discriminating about the methods by which sensation is productively controlled. Control comes from both the literary techniques (plot, style, figurative devices) which create a confident authorial presence and from the poetic justice which informs popular works. Both young and old demand control, but the young are more willing to accept it at face value. This is not to say that adolescents are less intelligent than adults or more naive. The enjoyment of a control mechanism (a tightly-knit plot, for example) has little to do with either experience or intelligence except to the non-casual reader (who reads for predetermined gains rather than general enjoyment). The job of control mechanisms is to legitimize involvement in the experience controlled by allowing the reader to imagine both its immediacy and its amelioration. We speak about sense experience as negative, as both the sex and violence of best-sellers tend to be, but even positive experience must knuckle under to control lest it arouse resentment in readers whose lives fall short. Books which open vistas of endless pleasure do so only within the narrowest boundaries--weight control, auto mechanics, grain cookery, marriage. The unthinking acceptance of control mechanisms permits the adolescent to try many things while remaining magically protected from ultimate effects. Any device is fine which permits this, down to the formula, "wouldn't it be interesting if?" Adolescent readers suspend disbelief with alacrity as long as the effort of reading is repaid in socially meaningful sensations.

The general differences in adolescent and adult responses to popular literature boil down to a circumstantial difference between adolescents and adults. An adolescent is someone who will, inevitably, change into something which society respects--an adult. Advertisements and other popular sources of imagery depict adolescents as "on the way up." An adult is someone who can only turn into that which society does not respect--an old person. Only by skill, luck, money, and effort can he postpone being "on the way out." Thus, change is encouraged for adolescents and stability for adults. Adults are apt to reject the change-producing elements in best-sellers (sharks don't act that way) or to turn for reassurance to the stable routines being regenerated. The simple "far out!" of the younger reader is neither inarticulate nor incommunicative but true to his likes--participation in a sensation none the less compelling because impossible or vaguely delineated.

The differences between adult and adolescent responses to best-sellers are important to the English teacher because they explain many of the traditionally designated "flaws" in books which adolescents value. A character, for example, may be accepted primarily for the experiences in which he permits the reader to participate. Consequently, his basic situation and attributes are best stated quickly and overtly, and kept recognizable (stereotyped) and unchanging. The reader cares little whether or not a character grows realistically since the expansion of the reader's and not the character's ego motivates the reading act. Character is a vehicle for identification with experience, not necessarily a focus of identification itself. Second, climax is more important than denouement. The shark in JAWS fades from view in the penultimate paragraph, and when Brody strikes out for shore we ignore the long-term effects of the adventure on his family and town. Karras dies on the last page of THE EXORCIST; rationalization and stability are left for the epilogue. A work like CHARIOTS OF THE GODS can end irresolutely if irresolution promises further experience. Finally, language is less commanding in works for adolescents. Language itself abstracts, distances, and controls sensation, especially when difficult or unfamiliar. Of all the profane books on the market, those which gain greatest popularity with young people tend, like JAWS and THE EXORCIST, to be relatively tame. The exaggerated scurrility of a Mailer appeals largely to intellectuals and others enamored of words.

In sum, one can say that adolescents value best-sellers for their easily controlled intensities rather than their complexities, and that they measure intensity on an imaginative and physical scale--a scale influenced by peer pressure. Such values are as legitimate as those of teachers, and more basic. Without the capacity to respond to intensity (response entails both participation and defense), one will never achieve the balance of intensities at the heart of a complex world view. Best-sellers are particularly suitable to the classroom because their intensities have been found relevant by the culture as a whole, and because they make available, in simple language and with respect for self-development, the mechanisms for evaluating and controlling experience on which our social lives depend. In a fragmented world, they provide a true meeting ground for young and old.

FROM HAPPINESS TO HOPELESSNESS: A DECADE OF ADOLESCENT GIRL

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"Mirror, Mirror on the wall,
Who is fairest of us all?"

The Queen asked this question of her mirror repeatedly. More important, she believed its responses and acted accordingly. Books, too, give up some kind of reflection. Like the Queen's looking glass, they can reveal changes and offer insight into the make-up of those who consult them.

Hoping for a better understanding of today's adolescent girl, I undertook a survey of the fiction she reads and in which she is featured. With this purpose, I examined seventy books published between 1964 and 1974 specifically for the adolescent. Nineteen sixty-four is a landmark year because of Title VII of the 1964 Civil Rights Act which established equal opportunities in employment, regardless of race, religion, national origin, AND sex.

For my analysis I focused on various categories provided by the Center for Youth Development and Research at the University of Minnesota, under whose auspices I conducted the investigation. The categories included: 1) Educational and work experience, concerns and interests; 2) Career choices and goals; 3) Self-concept, image and identity; 4) Relationships and attitudes toward drugs and alcohol; 5) Relationships and attitudes toward adults; 6) Family; 7) Friendships, peer relations; 8) Attitude toward differences; tolerance; 9) Sexuality; 10) Social and political concerns; 11) Attitude toward women's movement; 12) Participation in organizations; 13) Work with youth organizations; 14) Special interests; 15) Experience with juvenile justice system; 16) Loneliness--Alienation; and 17) Values.

I was also interested in the changes that occurred in the types of books published for teen-age girls in the greater part of the sixties and the early seventies.

METHOD FOR DETERMINING THE SAMPLE

In the interests of time, I excluded sub-literature. The quality of books was of no concern. I selected the books randomly, but on the basis of probable popularity. To increase the validity of the sample, I chose among those reviewed and advertised in professional journals, popular magazines, and in PUBLISHER'S WEEKLY; written by authors with many titles to their credit; in paperback versions; mentioned as a "best seller" or as "popular"; noted in librarians' book lists; listed under appropriate categories in SUBJECT GUIDE TO CHILDREN'S BOOKS IN PRINT, (Bowker, 1973) or BOOKS AND THE TEEN-AGE READER, (G.R. Carlsen, Bantam, 1971); available and accessible in St. Paul and Minneapolis public libraries.

I deliberately "tampered" with the sample in three ways--choosing protagonists in all stages of adolescence, limiting an author to one book, and restricting the number so that it was equally distributed for the period, i.e. after reading seven books published in 1970, I rejected more novels from that year.

HISTORICAL BACKGROUND

What do girls see when they meet themselves in print? The happiness/hopelessness syndrom appeared even a hundred years ago, if not before. Elsie Dinsmore, one of the "lachrymose ladies," wept and fainted her way through twenty-six volumes from girlhood to marriage and widowhood. This moralistic martyr of the Victorian Age may have represented women's lot at that time.

In 1868, the same year the pious Elsie first surfaced, another book was published introducing a different kind of heroine. Whereas Elsie is a curious relic of bygone days, Jo March and her three sisters still captivate and charm juvenile readers. Sentimental though it may be, LITTLE WOMEN remains popular with adolescents, a veritable "classic." Do you remember Meg, the eldest sister? No? What about blonde, not-too-bright Amy, who "gets her man" in the person of Jo's rejected suitor? Beth? You do recall the patient, home-loving, humble Beth, who almost seemed happy to die because she never wanted to leave the bosom of her loving family? Ah, you remember Jo the best! Of course! Everyone remembers the independent tomboy who cut off her hair to help earn much needed money. Jo was the ringleader, the energetic girl who turned down a marriage proposal, made her own way by writing, and, who, at the end, found her own true love.

LITTLE WOMEN was an epoch-making book for its time because it presented readers with a realistic family story where four affectionate sisters supported each other, helped the needy, mingled with the rich, and managed to enter adulthood successfully, unlike the semi-psychotic ELSIE DINSMORE. Written for adults, LITTLE WOMEN was claimed by girls almost immediately.

Stories written explicity for adolescents, on the scene since the 1930's, tended to be tepid and sentimental. (Margaret Hutchinson, "Fifty Years of Young Adult Reading," TOP OF THE NEWS, Nov. 1973). Girls liked seeing themselves in print. They preferred action to introspection. Then, during the forties and World War II, the books showed young women carrying on till the war was over and the boys came home. When they did, the girls indulged in hero-worship, worrying about their status with the opposite sex. Some heroines were unsure of themselves and bewildered by the world situation. They became occupation-oriented, with career stories concentrating more on story than on career. For the most part, the girls were usually happy-go-lucky high school students leading middle-class lives where money was no problem.

Amid this type of adolescent novel of the forties came a literary milestone--Maureen Daly's SEVENTEENTH SUMMER. Not only did it depict life from a teen-ager's point of view, but it was one of the first books of the genre considered to have any quality at all. Girls suffered with their adolescent problems realistically and painfully. Angie, the heroine, found no pat answers or solutions. Girls did not get Boy and love did not find a way.

In response to an increasing demand for this type of story, emerged the "junior novel." It appeared approximately at the same time as a genuine teen-age culture. During the fifties, along with the successful heroines were those more aware of themselves and their social responsibilities. For the most part, they were passive females from the upper-middle class, with super egos in stories where good triumphed. These girls cared about their friends' opinions and attitudes. They all wanted to become independent of parents and other adults. Black girls made their appearance in subservient roles. The sixties brought sex, politics, and religion into the open. Despite conflicts in society, adolescents were still mainly concerned with parents and daily frustrations. Young women worried about feeling alone and being "left out." It wasn't until the middle sixties that a significant amount of realistic, thought-provoking books were published for this particular reading public.

1964-1973: THE IMAGE OF THE ADOLESCENT HEROINE IN THE PAST DECADE

Although ten years may be too short a period to differentiate fads from trends, changes seem to be taking place, at least within the sample of the seventy books examined.

Most of the heroines have negative images of themselves. They are dissatisfied with their looks, their bodies, their characters, and their dispositions. They may be temporarily jealous of friends, sisters, or other feminine characters. Usually, this conflict is resolved by the end of the story. The "ugly ducklings" become "swans," misunderstandings clear up, or, with the aid of adults, the girls are made aware of the hidden shortcomings of siblings and chums. In the seventeen books where this is not the case, two were published in the first half of the period under consideration, two in 1969, and thirteen in the seventies. A quarter of all of the young women are described as "bright," good in school, or academically oriented. Only in the most recent books of the seventies do you find that they are allowed to be "brains" without suffering dire consequences. (Doris Faber, OH LIZZIE! THE LIFE OF ELIZABETH CADY STANTON, Lothrop, Lee and Shepard, 1972 and Jessie Hosford, YOU BET YOUR BOOTS I CAN, Thomas Nelson, 1971)

Over a third of the girls are involved in church activities or with some form of organized religion. They belong to the "Y", where they participate in group activities such as swimming, clubs, and charitable functions. They attend Sunday School, sing in church choirs, and go to church-sponsored summer camps. The older adolescents may be counselors and teachers. The five girls who had less than positive church-related experiences appeared in books from the last five years, 1969 through 1973.

In general, the heroines of the middle sixties tend towards introspection. They are concerned with their individual growth and personality development. They ponder and attempt to formulate a philosophy of life. (Erik C. Haugaard, A SLAVE'S TALE, Houghton-Mifflin, 1965 and Irene Hunt, UP A ROAD SLOWLY, Follet, 1967) Young women become more active in current issues. They face up to and offer solutions to problems dealing with civil rights (Bianca Bradbury, LOTS OF LOVE, LUCINDA, Scholastic Book Services, 1966), the emotionally unstable (Ivan Southall, ASH ROAD, St. Martin, 1965), violence and potential juvenile delinquency (Kristine Hunter, THE SOUL BROTHERS AND SISTER LOU, Scribner, 1968), and alcoholism (Florence Crannall Means, US MALTBYS, Houghton-Mifflin, 1966). Alcoholics are men. Not until the seventies does an alcoholic female appear in the literature sample (Patricia Dizengo, AN AMERICAN GIRL, Pyramid, 1971). Although there are men who cannot cope, the emotionally disturbed are women, with the exception of the alcoholics.

Despite decision-making remaining in the hands of men, young women do initiate steps in race-relations, anti-slavery movements, and in the fight for women's rights--not always with success. In the sixties, young women become instruments in the battle of good versus evil, remaining passive in matters of the occult (Alan Garner, THE OWL SERVICE, Walck, 1967). In the seventies they become obsessed with astrology, basing their concepts on daily horoscope readings (Constance C. Greene, LEO THE LIONESS, Viking, 1970).

A fuller treatment is given to both Native American and Black adolescents, told from both the minority and white points of view. The girls tend to reconcile any cultural conflicts by making the best of their two worlds and accepting white, middle-class standards and values (Jesse Jackson, TESSIE, Harper, 1968 and Carroll Voss, WHITE CAP FOR RECHINDA, Washburn, 1966). Not until the seventies do you find young women from different backgrounds harboring evil thoughts towards white and rejecting prevalent liberal attitudes (Caroline Crane, DON'T LOOK AT ME THAT WAY, Random House, 1970). Newer books deal with the facts of life of segregation and intolerance, with romantic notions concerning race relations disappearing. No simple solutions are offered for disenchanted heroines facing questionable futures.

Physically disfigured and handicapped girls, as well as those who are uprooted, not only cope, but emerge stronger through their own efforts, supported by loving families (Esther Hautzig, THE ENDLESS STEPPE, Crowell, 1968 and Marguerite Henry, MUSTANG, WILD SPIRIT OF THE WEST, Rand McNally, 1966).The exceptions are those books from the seventies. Some girls have to put up with bumbling mixed-up parents and malevolent sisters (Ruth M. Arthur, A CANDLE IN HER ROOM, Antheneum, 1966), a far cry from Alcott's LITTLE WOMEN. Devoted grandparents provide additional care and love, protecting their granddaughters from a hostile environment, usually in the persons of negligent parents. Their granddaughters return the affection whole-heartedly (Mary Stolz, LEAP BEFORE YOU LOOK, Harper, 1972).

During the past decade girls of all ages from a variety of socio-economic ethnic groups come from broken homes and incomplete families. Fathers and mothers die, divorce, walk out for many reasons, become incapacitated, or are taken by the authorities in the course of the story. The girls manage, with only two or three voicing resentment because of the situation (Phyliss A. Whitney, SECRET OF THE SPOTTED SHELL, Westminster, 1967).

Books set in foreign countries reflect an interest on an international level in adolescent lives elsewhere, both in peace and war. Young girls are both doers and the done upon, savers and the saved, making decisions and surviving in the wake of disasters. Parents and responsible adults are sometimes conspicuous by their absences (Jill Paton Walsh, FIREWEED, Farrar, 1969). With or without male aid and consent, women act when action is called for. Stories set in the past tend to portray the young woman in her more traditional roles, but historical and biographical fiction also focuses on the female operating in different ways, taking a little more out of life without being considered a freak (Jacqueline Bernard, JOURNEY TOWARD FREEDOM, THE STORY OF SOJOURNER TRUTH, Norton, 1967 and Cora Cheyney, THE INCREDIBLE DEBORAH: A STORY BASED ON THE LIFE OF DEBORAH SAMPSON, Scribner, 1967 and E.L. Konigsburg, A PROUD TASTE FOR SCARLET AND MINIVER, Atheneum, 1973).

The late sixties find ever more sophisticated books being published, with former taboos disappearing. Teen-age pregnancy is discussed openly. Parental reaction and the young woman's feelings determine what she does when pre-marital sexual relations are "punished" by pregnancy. She gives up the baby for adoption, marries and keeps the child, or has an abortion (Jeanette Eyerly, A GIRL LIKE ME, Lippincott, 1966 and Ann Head, MR. AND MRS. BOJO JONES, Putnam, 1967 and Paul Zindel, MY DARLING, MY HAMBURGER, Harper, 1972).

By the seventies girls have intercourse without always becoming pregnant. Illegitimacy need not be a stigma. An increasing number of fictional younger adolescents get involved in sexual activities, both pleasantly and unpleasantly. They masturbate, discuss sex openly, and worry about menstrual periods (Judy Blume, DEENIE, Bradbury, 1973). The young ladies take drugs and marijuana and suffer mental illness (John Newfeld, LISA, BRIGHT AND DARK, Signet, 1969). They drop out of school and run away. Home situations range from young husbands claiming their marital rights to insufferable suburban parents with materialistic standards of living (Hila Coleman, CLAUDIA, WHERE ARE YOU? Morrow, 1969).

Younger adolescents care about their place with peers in the "gang," or group, while the fifteen and sixteen-year old thinks about education and boy friends. The older adolescent, the seventeen and eighteen-year old, seems the least worried about self-concepts and self-images. She, too, feels lonely when left out of her "crowd." She is future-oriented, facing college, work, or marriage. Most of the young women in all age groups marry men from the same socio-economic and ethnic backgrounds as theirs. Only in the seventies do you find girls rejecting the idea of marriage, or, not thinking of it as an answer to their prayers (Vera and Bill Cleaver, THE WHYS AND WHEREFORES OF LITTABELLE LEE, Atheneum, 1973).

Books of any period tend to reflect current fads, problems, and upheavals. This is also true of current junior novels. Although the young women still come from white, middle-class America, new feminine models are appearing. Along with Native Americans and Blacks, Chicanos, Eskimos and Puerto Ricans are depicted as dignified human beings. The female adolescent participates in athletics, fixes cars, and trods other new paths, not always with understanding from family and friends. She even rules planets in the world of science fiction (Jean Craighead George, JULIE OF THE WOLVES, Harper, 1972 and Carli Lakin, MIGRANT GIRL, McGraw-Hill, 1970 and Andre Norton, ICE CROWN, Viking, 1970). Even in an unhappy context, work experiences and professional aspirations have been broadened for the female in juvenile literature of the seventies. Though still manipulated by men, young women partake in extra-terrestial explorations, demonstrate for better working conditions, and hope to enter professions previously closed--not always with benign consequences (Robert Burch, QUEENIE PEAVY, Viking, 1966 and Sylvia L. Engdahl, ENCHANTRESS FROM THE STARS, Atheneum, 1971 and Phillip Viereck, SUE'S SECOND-hand horse, John Day, 1973). Adolescents turn up with extra-sensory perception, trying hard not to be "different," paying dearly for their talent (Zoa Sherburne, THE GIRL WHO KNEW TOMORROW, Scholastic Book Services, 1970).

Older women, too, are cast in a different mold (Adrien Stoutenburg, OUT THERE, Viking, 1966). Of those married women who gave up careers for home and family, only one appears in the sample of books published in the last five years. During this period women have done more than teach and nurse for a living. Although traditional jobs still are the rule, women are photographers, magazine editors, and public relations experts. Some go to law school while their menfolk keep house. A few bring home lovers, attempt suicide, run away from home, and admit they don't like their offspring (Hope Campbell, NO MORE TRAINS TO TOTTENVILLE, Dell, 1971 and M.E. Kerr, DINKY HOCKER SHOOTS SMACK, Harper, 1972 and Norma Klein, MOM, THE WOLF MAN AND ME, Pantheon, 1972). For the most part, they understand and love their daughters, getting involved with them in ghetto schools and peace strikes, and passing on to them their more modern views of women's liberation. But in a good proportion of these books, the mothers' activities pave the way for conflicts ranging from the semi-comic to the disastrous.

With the seventies has come a type of juvenile literature heretofore reserved for adults. Stark realism and pessimistic conclusions have replaced the traditional "happy ending," or the optimistic open-ended novel. The heroine's future is not only uncertain, but hopeless. Some of the books are so grim, they resemble case-studies that can hardly be described as light, escapist reading. Young girls are alienated and do not necessarily survive. They die by drugs or violence--cases where suicide is not ruled out (Anonymous, GO ASK ALICE, Avon, 1971). Adolescents suffer cruelty and brutality. Inept parents are downright hostile and incredibly stupid (June Jordan, HIS OWN WHERE, Crowell, 1971). Where delinquent youngsters were rehabilitated in the sixties, in the seventies they suffer a more tragic fate (Jean Renvoize, A WILD THING, Atlantic Monthly Press Book, Little, Brown, 1970). The semblance of brutality is heightened by the language and literary style. Books take on the attributes of reporting--more journalism than literature. Earlier deleted expletives are now printed. Street expressions have found their way into newer books. Dialect and vernacular appeared in the sixties, lending credence and authenticity. Now, four-letter words, anatomical descriptions, and functional terms of a sexual nature can be found in the adolescent novel. These phenomena are relatively new and unusual, but they are present (Louise Meriwether, DADDY WAS A NUMBERS RUNNER, Pyramid, 1971).

Another literary device, formerly considered anathema, is the increasing use of the first person. The number of girls who related their own stories in the sixties has multiplied in the seventies. The young woman is an onlooker, as well as a participant. She seems to be an objective narrator, "telling it the way it is." Perhaps as a carry-over from television, perhaps as a sign of literary abdication of responsibility, the use of the first person attests to the love and excitement of witnessing an action. The style appeals directly to modern young readers. It also increases the case-like journalistic qualities of the grimmer realistic fiction.

Because books may be written years before publication, it is difficult and almost impossible to ascertain whether the Civil Rights Act of 1964 reflected the same needs and pressures that gave rise to the new style in heroines of the junior novel. One of the girls even mentions the law as she fights for a new place in the world: in her case, the outcome is bright (W.E. Butterworth, SUSAN AND HER CLASSIC CONVERTIBLE, Four Winds, 1970).

Despite the fact that saccharine adolescents continue to exhibit stereotyped patterns of thought and behavior, new concerns, attitudes and expectations on the part of young women find their way into print. But Elsie Dinsmore's wretchedness on her piano stool has moved into the schools, streets, and even into the bedroom. As we move further into the seventies, it will be interesting to see if the trend continues.

> "Looking glass upon the wall,
> Who is the fairest of us all?"
> And the looking glass would answer:
> "You are fairest of them all."
> And she was contented, for she knew that the looking glass spoke the truth.
> (GRIMMS' FAIRY TALES, tr. by E.V. Lucas, Lucy Crane, M. Edwardes, Grosset & Dunlap, NY, 1945)

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INDIVIDUALIZED READING

Barbara Blow, Cedar Falls High School, Cedar Falls, Iowa

The most rewarding and exciting teaching experiences in my 20 years as an English teacher have been those associated with Individualized Reading. I refer to a literature course in which students read books of their choice with the guidance of a teacher. Individualized Reading courses have sprung up everywhere under various course titles such as: Personalized Reading, Paperback Reading, Best Sellers, Contemporary Reading, Paperback Power, etc. Such courses are not limited to big schools and work well in both junior and senior high. Offering a good course in Adolescent Literature to English majors or minors is one of the ways colleges attempt to help prospective English teachers handle Individualized Reading programs. Often high schools which have not yet implemented full semester courses in IR have provided for it in other ways in their English programs.

In a 1974 survey of Iowa's 464 public high schools, I learned that at least 350 schools offered some form of IR in their English programs. At present, I am preparing a questionnaire on English electives to send to at least 15-20 high schools in each of the 50 states. By next fall I should have updated information on many aspects of electives including the status of IR across the nation. If you would like to be included in this survey, please let me know soon.

WHO TAKES IR?

Who signs up for a course in Individualized Reading? At Cedar Falls High School with an enrollment of 1500 students in grades 10, 11, and 12, approximately 350-400 students have taken IR each year during the past six years. When we switched to English electives for juniors and seniors in 1970, we included Individualized Reading because it had been a popular unit in junior English for two years. Out of the 16-18 English electives offered each year, Individualized Reading has consistently been the most popular course with 18 sections filled each year. Not only is it popular but it is the only elective offered which is designed for nearly any ability level (phase 2-5) who wants to read and is willing to discuss what is read.

Some IR students have always loved to read, but the majority are students who have never read much. Many even admit to having never completed a whole book in their lives. These students are not negative about reading--just inexperienced. They appreciate the time to read, freedom of choice, teachers' suggestions, and the opportunity to choose from the paperback collection we provide.

WHO TEACHES THE COURSE?

In our school all sections of IR meet in a large carpeted reading room with 3 adjacent conference rooms. The same three teachers team-teach all three periods. Team-teaching this course works very well, but many IR teachers handle the program alone.

Reading what the kids read is vital to the continued success of the course. Certainly it's not necessary to read EVERY book. In checking the records in our course, I discovered that of the thousands of different titles read over the years nearly half of them had been read only once. So read the most popular books, continue to read many new books, but don't feel compelled to read everything.

WHAT DO THEY READ?

We allow students complete freedom to choose books from any source. Most of them do choose our paperbacks because they're convenient and current. We have about 5000 paperbacks with multiple copies of from 5-20 copies of most titles. Represented are both fiction and non-fiction. Adolescent books, popular adult books, and most of the classics.

Most of these titles are also available in hardback in the school library. We encourage students to read books from their home libraries and to talk to their parents about their reading. Frequently, students and parents suggest titles to each other and share reading experiences. If book loss is quite high or if book funds are extremely limited, you might consider charging a fee for the course. To establish a classroom library, you could ask students, parents, and local book distributors for donations of books and/or money. Do try to house the paperback library in the IR classroom if at all possible.

Keep records of student reading so you can purchase additional copies of the most popular books and also so you can recommend popular books to other students. Most students like to know what other kids are reading. Each 9 weeks we provide students with lists of currently popular books in the course. If you'd like more ideas about book selection, look at my article "A Book Selection Primer" (in January 1974 ENGLISH JOURNAL). At student conferences we suggest more titles and try to assist students in choosing a book anytime they want help. Librarians give short book talks several times each semester. The most popular books read in the first semester 1975-76 follows:

BOOKS READ TEN TIMES OR MORE DURING THE SEMESTER

(10) AIRPORT
(22) ALIVE
(13) BANCO
(14) THE CHOSEN
(12) CHRISTY
(17) A DAY NO PIGS WOULD DIE
(12) DEATHWATCH
(13) DOVE
(15) ELLEN
(13) ERIC
(15) FIRST BLOOD
(38) JAWS
(19) JOY IN THE MORNING
(10) LISA, BRIGHT AND DARK
(43) THE MAGICIAN
(20) NO LANGUAGE BUT A CRY
(13) PAPILLON
(10) P.S. YOU'RE NOT LISTENING
(10) SUNSHINE
(17) SYBIL
(10) WHEN MICHAEL CALLS
(11) WHERE THE LILIES BLOOM

JOY IN THE MORNING was read more times by girls than any other book every year during the past 6 years.
THE MAGICIAN was the most popular book every semester in last 3 years.
JAWS has been very popular for several semesters.
FIRST BLOOD is the most exciting adventure book on our shelves.
ERIC and ELLEN are true books written by mothers of young adults dying of cancer.

The cooperation and assistance of your school librarian is vital particularly during the early stages of your IR program. A librarian familiar with young adult titles unknown to you can soothe your anxieties about the amount of reading involved. Our librarian also taught me about bibliographical tools in book selection. Our IR program resulted from the suggestion of one of our librarians, Linda Waddle, after a summer of graduate study in Adolescent Literature under Dr. G. Robert Carlsen at the University of Iowa.

HOW DO THEY COMMUNICATE THEIR READING EXPERIENCES?

One basic in the majority of IR courses is the student-teacher book conference. In our course, we emphasize that a student is to think about the book and then focus on a specific aspect of the book in the conference. But we wish students to be able to discuss literature, we must provide them with the tools or the process. I've developed an IR course in which there are 43 discussion topics with a different set of questions for each topic. Each student is given a booklet of these topics which are the basis for the book conferences. Some examples of the topics are: Literary topics--characterization, setting, theme, etc.; Social topics--friendship, growing up, family relations, etc.; Book types--autobiography, sports, science fiction, etc. The student selects a topic appropriate to the book and preplans the conference by answering and discussing the questions under the topic selected. The student plans a 10-15 minute conference per book and signs up for the conference a week in advance. Each student has a turn for a conference every other week and may discuss two books at one time.

For further information on the course, write me.

Ten books is the average read and discussed by a student each semester. Some students read a book every three weeks, others several books each week. Provide students with a daily reading record in which they record each day the number of pages read that class period. Students can see progress made in developing reading speed as they improve from 20 pages a day to 25-30 pages or more by the end of the semester. Also, by periodically checking the student's daily reading record, we can begin to project and develop some expectations for each student. Thirty-five pages a day has been about the average read by several hundred students in the past 3 semesters. Slow readers have read 10-15 pages daily, fast readers 80-100 pages. We would expect a 30 page-a-day reader to read 150 pages per week or 1350 pages in 9 weeks or 2700 pages in 18 weeks. We operate on a cumulative point system in our course, and one of the five ways a student can earn points is by reading and discussing a high percentage of his potential pages. They accumulate points on the conferences, number of books read, number of pages read, and the difficulty level of the book. If you wish additional information on our evaluation system, drop me a line.

Each semester we make revisions and experiment in some way. A successful experiment last semester was to post "Honor Listings" on the bulletin board. These were in such areas as: 100(+) points each 9 weeks; 200(+) points per semester; 11 books or more read and discussed either 9 weeks; 2000 pages read and discussed either 9 weeks; significant improvement-raising a grade 2 letters or more from one nine weeks to the next, etc.

CONCLUSIONS AND RECOMMENDATIONS REGARDING IR

One of the questions in my survey of IR in Iowa was "What do you think is a particular advantage of IR for students?" Some of the responses follow:

1. Expanding their horizons, interests, intellects.
2. Exposure to more literature--allowing time to read and talk.
3. Improvement of reading speed and comprehension.
4. The joy of sharing a book they love with someone else who has also read it enthusiastically.
5. They feel important. Someone listens to their ideas.
6. Communication on a one-to-one basis with a teacher.
7. They have a chance to succeed.
8. They can function at their own level.
9. Non-readers learn to love reading. Good readers become in-depth readers.

Following are some recommendations for English departments to consider:

1. IR teachers establish classroom libraries for their IR courses.
2. School districts form policies for book selection and establish procedures for handling attempts to censor BEFORE problems arise.
3. IR students be provided uninterrupted quiet reading time in class.
4. IR be made available to underclassmen either through units in regular English or through 6-9 week courses.
5. IR teachers emphasize students' talking about books rather than writing about books but not eliminate writing entirely.
6. Allow students to read adolescent books and popular books as opposed to their reading only accepted classics selected by teacher.

If you want to set yourself up for a delightful experience and are willing to read what the kids read, initiate Individualized Reading at your school either as a unit or as a course. You'll be glad you did.

FROM STEPPIN STEBBINS TO SOUL BROTHERS: RACIAL STRIFE IN ADOLESCENT FICTION

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The recent plethora of adolescent novels about racial strife appears to be the culmination of an evolutionary pattern that has its parallel in the civil rights struggle that began in the early 1960's. Prior to this time adolescent novels were almost exclusively oriented toward a white middle-class audience. Even as late as 1965 there was an "almost complete omission of Negroes from books for children." (Nancy Larrick, "The All White World of Children's Books," SATURDAY REVIEW, September 11, 1965, p. 63.) Those books which did exist tended to be typical adolescent romance novels except that the hero or heroine was black. No racial prejudice existed and the protagonist succeeded in a white world without any real problems. "The protagonist is usually female, and an attractive, understanding, safe boyfriend of the same color hovers in the background and makes unnecessary any worries about miscegenation." (Susan Peters, "The Black Experience in Books," TOP OF THE NEWS, June 1969, p. 386.)

Typical of the type of innocent racial romance novel available during the 1950's are Hope Newell's A CAP FOR MARY ELLIS and a sequel, MARY ELLIS, STUDENT NURSE. In these two books, which are basically career novels, the heroine is presented with integration situations that are never fully examined.

In A CAP FOR MARY ELLIS, a black teenage girl begins her first year at an all-white nursing school in upstate New York, but for all practical purposes, her color is of no consequence to the plot, and the "problems" she faces are how to give a bed bath and take a patient's temperature.

Mary Ellis Stebbins lives in Harlem, but the description of her mother's apartment is hardly typical.

> The Stebbins lived in one of six Harlem apartment houses grouped around a tree-shaded garden. Steppin had moved them there soon after he got his first job as a professional dancer. That was 'way back when Mary Ellis was in grade school, but she had never gotten over the wonder of these sun-drenched rooms with the cleverly built-in cupboards, bookcases, and dining nook. Above all, she loved the modern bathroom, immaculate in pale-blue tile porcelain and gleaming nickel fixtures. (Hope Newell, A CAP FOR MARY ELLIS, NY: Berkley, 1963, p. 14.)

Mary Ellis is persuaded to train at Woodycrest because she will "be opening a door to others of her race." Once there she makes friends among the other students and enjoys her work. She is nicknamed "Tater" because she is like a "little brown potato," and the only girl who seems to snub her is Ada Belle Briggs, a slothful, grumpy girl from "the South." Later, Mary Ellis becomes homesick and decides to leave; however, when a food poisoning epidemic breaks out she "comes-to-realize" she is needed and goes on to become "capped" as a nursing student by novel's end. The only hint of racial problems is an allusion to a restaurant that "serves colored people without any fuss or bother" and the seldom-seen Ada Belle Briggs, who is disliked by everyone at the school and eventually flunks out and leaves in a huff. Actually, the kind of racism which appears in the novel is the unconscious racism on the part of the author when she names her characters "Tater" and "Steppin Stebbins" without a hint of the pejorative nature of these terms.

Occasionally, a rare book did appear before 1960 that directly confronted the problem of racial integration. Certainly one of the first adolescent novels to treat this theme was CALL ME CHARLEY, by Jesse Jackson published in 1945. This simply written novel tells the story of a Negro boy whose family moves to an all-white suburb from the "Bottoms," where the "railroad tracks run right across the streets." The protagonist encounters racial slurs from other boys, is ignored by the English teacher in the casting of the junior high play, and refused admittance to the community swimming pool. But in the end everyone does a guilty turnabout as the most bigoted boy is converted and Charley is accepted. (Later books by Jesse Jackson follow the same character through his high school graduation to an Olympic tryout. These sequels are essentially sports books for boys and the protagonist's color has little to do with any of the stories.) Charley's mother provides the theme of the novel when she states: "'As long as you work hard and try to do right . . . you will always find some good people like Doc Cunningham or Tom and his folks marching along with you in the right path. And fellows like George may come along too, sooner or later.'" (Jesse Jackson, CALL ME CHARLEY, NY: Dell, 1945, p. 156.) The happy ending is unrealistic and forced and the protagonist is somewhat unbelievable in his easy acceptance of the situation; still, the book is a milestone in that it is one of the first novels to confront the problem of racial strife.

One of the more realistic adolescent novels about racial problems to appear in the 1950's is HARD TO TACKLE by Gilbert Douglas. Basically a boy's sports book, the story is about a Negro football player who encounters difficulties when his parents move into an all-white neighborhood. The story is told from the point of view of Clint Thomas, a white student, who encourages Jeff Washington to try out for the football team. He organizes team members to help repair the Washington house after the windows are broken, and finally when the house is partially burned the neighborhood feels sorry for the black family and offers them some measure of acceptance. At different times in the novel, Jeff Washington talks to Clint about the prejudice he encounters and this serves to present the plight of Negroes struggling to advance in a racist society. At a rally held by the anti-housing group, the white minister gives an impassioned speech about brotherhood and the team coach expresses the novel's theme during a locker room talk after he has kicked four boys off the team because of their attitude.

> 'I'm glad you're not quitting, Jeff. But whether you quit or not, the others aren't coming back. Not while I'm coach. The majority of fellows are on your side, Jeff. You're one of the few Negro students in our school. You're so much in the minority that it looks as if only white boys are capable of cruelty and prejudice. But deep down, people are pretty much the same everywhere. There are people of your race who have the same faults as some of us. So don't go judging all of us by what a few may do. That's not fair, either.' (Gilbert Douglas, HARD TO TACKLE, NY: Dell, 1971, p. 138. The novel was first published in hardcover in 1956.)

What makes this novel more realistic than some other books published at this time is that there are no quick character conversions to bring about a satisfying ending. The Vanderpool family, who lead the opposition, become resigned to the situation but are unchanged in their attitude to Negroes, and the houseburning works to make the community realize what racism can lead to even though as individuals the people remain the same. In short, no easy solutions are offered in the book.

But for the most part adolescent novels about racial strife published during the 1950's opted for accommodation. In HOLD FAST TO YOUR DREAMS a Negro girl works to become a ballet dancer and her talent alone overcomes white racism. (In a biographical note the author, Catherine Blanton, states that "if we could know all the people of the world as our next door neighbors, our problems could be quickly solved in friendly disagreement.") In SOUTH TOWN the white racist reforms and a white doctor states that "progress is being made all the time . . . In spite of what happened last week, things are better now than they were; and in some places, I understand, you might be very comfortable, and the children could grow up to forget this." (Lorenz Graham, SOUTH TOWN, NY: NAL, 1958, p. 132.) Thus, the message for Negroes in these novels tends to be "pull yourself up by the bootstraps" and whites will grant acceptance; for whites the moral is to treat people as individuals and learn that "they're just as good as we are."

But then in the 1960's -- and probably tied as much to the civil rights movement as to changes taking place in adolescent fiction -- a number of novels appeared that dealt more directly with racial problems. After 1966 as high as "19.5 percent of the recommended fiction and nonfiction books contained some concern for racial strife," (Janet K. McReynolds, "A Study of Common Aspects Found in Selected Literature for Adolescents, 1966 to 1970," unpublished Ph.D. dissertation, Southern Illinois U, 1971, p. 89.) but still many of these novels were unrealistic and simplistic in their solutions. One of the most popular 1960 adolescent-problem novels that treats an integration theme is A QUESTION OF HARMONY. Still, this book is essentially an adolescent romance with a superimposed racial incident. Fully one half of the novel deals with a white high school girl's "problems" of dating a doctor's son. The story is set in "Valley City," a midwestern city with all the trappings of small town life. Jeanne Blake, the girl of the story, meets Dave Carpenter at a picnic, but she is forced to call her father when two of the boys begin drinking.

> 'Two of the boys were awful,' she said. 'It was bad enough when they started to spike their Cokes, but then they tried to make me drink some of it too.'
> 'Irresponsible young louts!' her father grumbled.
> Tears stung Jeanne's eyes. 'I don't suppose I'll ever hear from him again after this mess.'
> 'I shouldn't think you'd mind,' her father said.
> But I do mind, she thought unhappily. I liked him. (Gretchen Sprague, A QUESTION OF HARMONY, NY: NAL, 1969, p. 18.)

After that the couple go for butternut sundaes, play badminton together, share the thrill of going to new classes during the fall of their senior year, and participate in classical music concerts. Jeanne Blake plays the cello while her budding boyfriend plays the piano, and much of the story revolves around the description of orchestra rehearsals and the challenge of moving up to "first chair." Major decisions are what pieces to play for scholarship auditions, and the big dance and the big concert are equally climactic scenes at the end of the novel.

The racial issue is introduced when Jeanne, her boyfriend, and Mel Johnson begin a classical trio. Mel is a Negro who plays the violin and is also the star football player on his high school team. They are asked by the Garden Club to play at a dinner at the local hotel, and after they finish they go to the hotel dining room for chocolate eclairs. There they are refused service, and at first they do not understand why.

> 'I must ask you to leave.' the hostess repeated.
> 'But why?' Jeanne demanded.
> Two or three boys left their booths and strolled, with ill-concealed curiosity, past the end of the aisle.
> Dave turned his head and looked at Jeanne. 'Don't you know?'
> 'It's me, Jeanne,' Mel said gently.
> Jeanne stared at him in astonished silence. Presently she became aware that her mouth was open. She closed it. Mel. He's a Negro. I'd forgotten. (Sprague, p. 91.)

This leads to a spontaneous sit-in by the three teenagers and the manager is called. He wants to avoid a public scene, but still he is adamant that the group not be served. A newspaper reporter takes pictures and Jeanne's parents are called. At this point Jeanne learns about racial segregation. The Blake family "hasn't met any Negroes" and Jeanne "never even thought of Valley City's having a Negro section"; now, Jeanne believes she is snubbed at school simply for having taken part in the sit-in.

The hotel manager is secretary of the Civic Club and he is in charge of selecting judges for the music auditions which determine the town's college scholarships. At the restaurant the manager had hinted that Mel's father would lose his janitor's job, and now the group is sure he will see that Mel fails to win an award. But a number of the townspeople side with the teenagers and stop going to the hotel for Sunday brunch. The paper has a supporting editorial, and eventually the owner writes a letter of apology to the three musicians.

On the day of the scholarship auditions Mel not only wins a scholarship but the hotel management adds a special five-hundred dollar award to go with it. (The hotel manager himself presents the scholarship gift.) At first Mel wonders if he should accept the award, reasoning that "he gave it to me because I'm a colored boy and all of a sudden it's good business to be nice to colored boys." But Dr. Carpenter persuades Mel the offer might have been given in good faith because "he wants to encourage string music."

The one theme in the novel is that people should listen more to each other and not jump to conclusions, all of which neatly sidesteps the racial issue. But the fact is that Mel was not served because of his color and the hotel gave him the award because it was indeed "good business." The novel's central theme is that racial problems can be solved easily with a little trust and understanding, hardly in keeping with events in the story. Earlier Jeanne believed she was being snubbed by people for her participation in the sit-in, but she learns that her girlfriend had really been upset over a boy, that the couple who canceled her as a babysitter really had a sick youngster, and that her former boyfriend was not upset over her behavior. "Nobody took you at your word," Dr. Carpenter tells Mel at the end of the novel, "and there's where all the trouble started." This advice is offered as the all-too-neat solution for racial strife and dating problems as well.

In the final chapter the novel shifts gears and presents a different didactic message about a "fast crowd" leading to trouble. As the group is sitting around the Carpenter kitchen there is a crash outside and everyone rushes out to discover that the "irresponsible young louts" from the picnic have had a car accident. Dr. Carpenter saves a girl's life with a new medical technique he has just read about, and then everyone returns to the house. The racial problem is forgotten with this final piece of unbelievable melodrama, and a few pages later the story returns to its romantic plot as Jeanne receives her first kiss from Dave. ("Warm and gentle, his lips touched hers. Roman candles; skyrockets. Drums beating, and the far, soft music of flutes.") Thus, the novel hardly does more than mention racial segregation and gives an oversimplified impression about how easily the problem can be solved.

One of the few adolescent novels to treat interracial dating also appeared in the early 1960's. (M.E. Kerr is currently completing an adolescent novel on this subject which should be available this year.) ANYTHING FOR A FRIEND is about a white teenager who is tricked into asking a Negro girl to the senior prom. The situation is dealt with humorously and the white protagonist's predicaments are reminiscent of Max Shulman's books. The novel is not so much concerned about integration as it is with such perpetual teenage problems as the generation gap and the search for identity. But the novel does try for a tragic ending when the protagonist finds he lacks the courage to continue his relationship with the girl. In a sense both these books could be called racial novels for a 1960's white adolescent audience -- arrived at by adolescents acting as the conscience for the community.

Because of the popularity of A QUESTION OF HARMONY in the Xerox Education Secondary Book Club other novels were offered in paperback that dealt with racial strife. A few of these novels were told from the point of view of Negroes and provide "a valid portrayal of the values and life styles of American ethnic minorities." (G. Robert Carlsen, BOOKS AND THE TEEN-AGE READER, NY: Bantam, 1971, p. 209.) For the most part novels with a Negro as narrator did not sell well, but this is perhaps due to the nature of the book club's adolescent audience. Their market is predominantly small town, suburban and rural districts, and Catholic schools that lack black/minority representation. (Information in a personal letter from Earl A. French, former editor of Xerox Education Publications Secondary Book Clubs, March 9, 1974.)

Beginning in the 1970's adolescent novels appeared that treated the black ethnic experience itself and in which "young characters . . . define their own world and establish their own values, often at variance with society's demands." (Caren Dybek, "Black Literature for Adolescents," ENGLISH JOURNAL, January 1974, p. 64.) One of the more popular of these books that use a black protagonist is THE SOUL BROTHERS AND SISTER LOU. In this book fourteen-year-old Louretta Hawkins lives with her mother and seven brothers and sisters in a northern ghetto. She shares her bed with two sisters and the family subsists on an older brother's post office job. Louretta's father has left home and her mother is proud of the fact that they have never had to go on welfare. In any number of ways the girl's ethnic experience is recounted, even to the food the family eats.

> Louretta didn't mind having beans and greens for supper because Momma flavored them with cured neck bones that gave them a delicious meaty taste. She thought they were lucky to have meat once a week; most of the Southside kids, especially the ones on Welfare, never had meat at all, except the nasty, cardboard-tasting canned meat they gave away at the Surplus Food Center. (Kristin Hunter, THE SOUL BROTHERS AND SISTER LOU, NY: Avon, 1969, p. 27.)

Louretta has an older sister with an illegitimate child who is cared for by Louretta's mother, but her situation is really not a social stigma in Southside culture. Hair straightening is mentioned as well as the meaning of the various shades of darkness among Negroes. Louretta has light skin and slightly red hair, and some of the neighborhood boys imply that her real father was white. (It is later explained there is "white blood" in her father's family dating from slave times.) The handclapping and "Amen" evangelism of the black Baptist Church is introduced into the novel when the Reverend Mamie delivers a eulogy for one of Louretta's friends. Unlike the MARY ELLIS nurse stories and A QUESTION OF HARMONY, this novel is realistic in terms of its depiction of a typical black family recently relocated in a northern city. The author, Kristin Hunter, has said she "tried to show some of the positive values existing in the so-called ghetto" in an attempt to "confirm young black people in their frail but growing belief in their own self-worth." ("The Soul Brothers: Background of a Juvenile," PUBLISHERS WEEKLY, May 27, 1968, p. 31.)

Louretta's brother opens a printing shop and Lou persuades him to let her friends use a portion of the building as a clubhouse. Lou and her "gang" meet at the shop where they compose and sing soul music. They are helped by a famous blues singer and by some of the teachers from their school; however, a number of the boys are still more interested in fighting the Avengers, a rival street gang. One of the boys is particularly rebellious and his hatred is directed toward all whites. His desire is to print a radical paper denouncing the white racist establishment.

The novel's villain is Officer Lafferty, a brutal white policeman who constantly harrasses Lou and her friends.

> In school they taught that the policeman was your friend. Louretta and all the other Southside pupils smiled wisely whenever a teacher said this, because they knew better. They knew that all policemen were not their friends, even if they might be the friends of children on the other side of town, and that some policemen, like Officer Lafferty, were their worst enemies. Officer Lafferty's favorite sport was to catch groups of Southside boys in out-of-the-way places like vacant buildings and alleys, where there would be no witnesses to what he did. He would call them names and accuse them of committing crimes, just to provoke them into saying something back or hitting him or running away. If they ran away he would shoot them. If they did anything else, he would beat them up with his club and take them to the police station and charge them with resisting arrest and assaulting an officer. (Hunter, p. 11.)

When Lou and her group hold a dance at the print shop, Lafferty and a group of policemen break in and search the members. In the ensuing scuffle one of the group is shot by a policeman and both Lou and her brother William become more militant in their attitudes.

> 'Lou,' William said seriously, 'I learned something tonight. These cops can't tell the difference between a respectable Negro and an outlaw. They treated me just as rough as everybody else. So that makes us all outlaws, at least in their eyes.' (Hunter, p. 110.)

For a brief time Lou decides to join a black African group which denounces all whites, but she realizes this approach is filled with too much hate and is merely another form of racism.

Up to this point the novel is honest and uncompromising in its depiction of a particular segment of Negro existence; however, the ending is unrealistic and unsatisfactory. At the funeral of the boy killed at the dance the members of the Cheerful Baptist Church sing a "lament for Jethro," a part of which is aired on an evening television news show. The next day representatives of a musical recording company call at the club house and offer the group a contract with a "nice little sum in advance for each of you, and more if the record is a success." The recording representatives ask the kids to "please run through the number you did at the church. The one about the boy who died." Eagerly the group sings and plays "Lament for Jethro," and the Soul Brothers and Sister Lou are born.

In a concluding chapter readers learn that the record is a hit and that Lou is banking her money, except for enough to buy her mother a washer and dryer. The most incorrigible member of the gang begins "saving every cent for college" as he unbelievably turns from "an ardent revolutionary . . . to an enthusiastic booster of business, free enterprise and capitalism." (Hunter, p. 187.) And to complete the fairy tale ending it is revealed that Officer Lafferty has been suspended.

In a sense it could be argued that THE SOUL BROTHERS AND SISTER LOU is no different from other "safe" adolescent romance novels. Lou is basically a "nice" girl who studies hard, gets good grades, and dreams of going to college. "In fact, she's so WASP-ish inside, one gets the impression that she wouldn't eat a slice of watermelon if you paid her." (Nancy Mack, "Youth Books: They Aren't What They Used to Be or Are They?" HARTFORD CURRANT, July 8, 1973, p. 6.) Further, the all-too-convenient ending is used to solve the novel's racial problems and provide a happy and successful future for the story's characters. Still, this novel honestly depicts lower class ghetto life and shows the conditions which can produce racial hatred. In this sense the novel is much more mature and realistic in its approach to racial strife than most of its predecessors.

Recently a number of books have been promoted and sold through teenage book clubs which were not written specifically as adolescent novels. For the most part these are more realistic in their treatment of the black ethnic experience than are traditional adolescent novels. One of the most successful of these new books is DADDY WAS A NUMBER RUNNER, by Louise Meriwether. Here life in Harlem is depicted as degrading and unfair. There is no escape from the world of perversion in which twelve-year-old Francie Goffin finds herself. Good grades in school, obedience to parents and the law, avoidance of cursing all fail to help Francie in a culture filled with rapists, gang fighters, homosexuals, and rioters. She encounters men who give her nickels to feel her legs and who pay her a quarter to drop her panties. She is involved in an attempted rape, witnesses another rape, and is acquainted with a street whore. In a foreword James Baldwin calls the novel "the American dream in black-face, Horatio Alger revealed, the American success story with a price tag showing." (Louise Meriwether, DADDY WAS A NUMBER RUNNER, NY: Pyramid, 1971, p. 7.) In the end Francie is on the street in front of her tenement and we hear her spell out the truth of the story. "We was all poor and black and apt to stay that way, and that was that." Even the final word of the novel, "shit," denotes Francie's despair and anguish that will be present for the rest of her life.

Among the most recent novels to deal with racial strife that is being sold by the Xerox and Scholastic Book Clubs is A HERO AIN'T NOTHIN' BUT A SANDWICH, by Alice Childress. This account of a thirteen-year-old boy hooked on drugs is told from different viewpoints by people who affect the protagonist's life in some way. (One chapter is written from the point of view of a drug pusher.) Although the book is well written, there is very little "story" to it and much of the novel is an indictment of schools, teachers, and social workers for their lack of concern and knowledge of the drug problem. At the end of the novel the protagonist is saved by a black father figure who is "supporting three adults, one child, and the United States government." (Alice Childress, A HERO AIN'T NOTHIN' BUT A SANDWICH, NY: Avon, 1973, p. 126.) The implication is that rather than white do-gooders or black militants, love and sincere concern are needed to rescue boys like Benjie Johnson.

It will be interesting to see the direction of future adolescent novels that treat racial strife. So far these books have paralleled the civil rights struggle from the 1950's to the present, and it is difficult to guess what subjects are left to be explored. (It is possible that events like the recent Boston school controversy might be the subject of fiction.) What is hoped is that the better novels now available will be used in school classrooms and made a part of library collections. Because many of the books use generalizations and stereotypes, it is necessary for adolescents -- especially white adolescents -- to read as wide a range of books as possible. Although this approach may not bring about any lasting solutions it is at least possible that the nature of the problem of racial strife may be understood.

MALE INITIATION RITES IN *A DAY NO PIGS WOULD DIE*

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In the last few years, the meaning of the term *initiation* has been expanded by reviewers of literature for adolescents to include any story in which a young person learns something significant about the realities of the adult world and about his place in this world. This expansion of the concept renders it useless as a tool of literary criticism since virtually every piece of serious adolescent literature contains such a learning experience. It is probably desirable to maintain a distinction between stories which portray an adolescent having merely a maturing experience and stories which present elements of the archetypal pattern of initiation.

Primitive initiation rites from which the literary archetype of initiation was derived were ceremonies depicting the symbolic death of the boy and his rebirth as a man. Consequently, images of death are typically prevalent in stories based on the initiation archetypal situation. The initiate passes through a series of experiences which transform him physically, mentally, and spiritually from a child to an adult.

In the ancient ceremonies, there were usually three specific phases of the initiation rite: first, the physical and spiritual separation of the novice from the tribe, particularly from his mother and all other women; second, the test of physical courage and stamina; and third, the return to the tribe in his new status as a man. In the second stage, the initiate might be cut or circumcised or might have a tooth knocked out or his hair pulled out. Sometimes the men of the tribe would cut themselves and bleed on the boy signifying the fertility and strength of blood. This aspect of the initiation rites has frequently been portrayed in literature as specific adult physical activities that a boy experiences for the first time, such as hunting and killing an animal, having a sexual encounter, or having a close brush with death as a result of an accident. These accidents ordinarily occur when the initiate is doing something to demonstrate his courage and his maturity and thus his right to be considered an adult.

Many adolescent novels contain elements of the *rites de passage*. In A SEPARATE PEACE Gene says that Phineas concocted the stunt at the tree as an initiation experience. In THE CONTENDER, Alfred allows himself to be beat to a pulp in order to prove that he is a serious contender in boxing. Thomas Black Bull in WHEN THE LEGENDS DIE proves himself in the rodeos by riding the horses to death.. There are clear sexual initiation experiences in I'LL GET THERE, IT BETTER BE WORTH THE TRIP and I NEVER LOVED YOUR MIND. There are some adolescent novels, however, that are classic portrayals of the archetypal pattern of initiation. One such recent novel is A DAY NO PIGS WOULD DIE by Robert Newton Peck. (Subsequent quotations from this work will refer to the Dell edition, published in 1974). In this book, the adolescent protagonist, Rob, proceeds through a series of experiences that touch upon every element of the primitive initiation rites.

Rob lives with his Shaker parents and his Aunt Carrie on a farm in a Vermont town called, significantly but not too subtly, Learning. The father is poor and uneducated, but he serves as the chief guide in his son's initiation. His name, again significantly but not stubtly, is Haven. He butchers hogs for another man in order to supplement the meager living provided by the farm. Ill with tuberculosis, he dies at the end of the novel; and Rob assumes his role as the man in the family.

The first episode in the novel serves as an emblem of the entire initiation experience. On his way home from school, Rob notices a cow in distress. The animal, which belongs to Ben Tanner, a neighbor of the Pecks, is having difficulty giving birth to a calf. Rob takes off his trousers, ties one leg to the neck of the half-born calf and the other leg to a tree, and pulls the calf out of the mother. After this ordeal, Rob notices that the cow is choking. He reaches down her throat and yanks out a goiter, again saving the animal's life. In the process, the cow nearly bites off his arm. When his father finds him, he is unconscious and covered by the cow's blood and his own. In this experience Rob assumes adult responsibility and thus proves his courage and maturity. He receives a serious wound and experiences a virtual baptism of blood. When Mr. Tanner comes to express his appreciation by giving Rob a pet pig, he says

> 'And if I ever need help again, with old Apron here in calf, there's only one man I'd call to help her through.'
>
> 'Who?' I said, knowing the answer.
>
> 'You,' he said,. . . (p. 25)

Rob is not yet a man, but he has undergone a critical portion of the initiation rites.

Although the novel contains warm and sympathetic female characters, it is clear that Rob's education for manhood comes primarily from men, mainly from his father but also to some extent from Ben Tanner. While there is no physical separation from women, there is certainly an emotional one. The one incident in the novel in which Rob is instructed by a woman is the hilarious grammar lesson with Aunt Matty. What she has to teach Rob is portrayed as comical as well as superfluous.

One episode that might be viewed as the separation phase of initiation is Rob's trip to Rutland Fair to show Pinky, his pet pig. The author makes it quite clear that this is an experience that Rob's father has never had. The boy is thus gradually progressing in his journey toward independence. The journey, signifying the journey of life, is of course another archetypal pattern that is frequently a part of the initiation experience. Furthermore, the fair is a traditional symbol for the world.

The seasons help to reinforce the initiation theme in A DAY NO PIGS WOULD DIE. The novel begins in April, the seasonal symbol for youth and the spiritual symbol of rebirth. It proceeds through summer and the trip to the fair, the winter and the father's illness and the death of the pet pig, and finally the spring again when the father dies and the boy assumes his role as the man of the house. Haven Peck tells Rob, "Come spring, you aren't the boy of the place. You're the man. A man of thirteen. But no less a man." (p. 115) In addition to the cycle of seasons, the novel contains several other examples of lessons about birth, death, and rebirth: the hawk's killing the rabbit to feed its young, Sebring Hillman's spiritual rebirth when he digs up the body of his dead illegitimate child and claims it as his own, Haven's and Rob's recognizing the shame and brutality in the practice of weaseling a dog, and Rob's killing of the squirrel in order to get the nut meat out of its stomach. In experiences like these, Rob reflects on the meaning of life and death--purposeful death, such as the death of the rabbit, and purposeless death, such as the death of the weaseled dog.

The climax of the novel, the actual ceremony of initiation, is the killing of the pet pig. Pinky is barren, a significant fact in view of the relationship of initiation rites to sexual and fertility rites. Since the pig cannot produce, she becomes a luxury, a "frill" that cannot be maintained on the poor Shaker farm. Haven insists that Rob help him slaughter Pinky. After the pig has been killed and butchered, Rob cries,

> 'Oh, Papa. My heart's broke.'
>
> 'So is mine,' said Papa. 'But I'm thankful you're a man. . . . That's what being a man is all about boy. It's just doing what's got to be done.' (p. 129)

The event is filled with references to shed blood. Rob says, "Her blood gushed bubbled out in heaving floods." (p. 128) "But now there was no Pinky. Just a sopping wet lake of red slush." (p. 129) Then, in a passage reminiscent of Job's "Though he slay me, yet will I trust in him" and of Isaac's submission to Abraham at the sacrificial altar, Rob thinks,

> I couldn't help it. I took his hand to my mouth and held it against my lips

and kissed it. Pig blood and all. I kissed his hand again and again, with all its stink and fatty slime of dead pork. So he'd understand that I'd forgive him even if he killed me. (pp. 129-130)

In the final chapter, Haven Peck dies. Rob arranges his funeral, digs his grave, dresses in his clothes, holds his tools "just to see if my hands were sized enough to take hold" (p. 134), conducts the funeral, and leads his mother and aunt to the grave. He has thus returned to the tribe in his new status as a man.

Some recent critics of adolescent novels based on the archetypal pattern of imitation have questioned the propriety of presenting violence and inhumanity as identifying traits of manhood. This argument unfortunately ignores the rather long history of the use of myth and archetypes in literature. To dispense with this tradition would be to cut ourselves off from much of our religious and literary past. Furthermore, no serious piece of literature implies that an act of violence or inhumanity is what makes a boy a man. The acts of violence must be interpreted in the light of the changes they bring about in the boy's view of himself and his world. Typically, the initiating events in adolescent fiction introduce the protagonists to a particular pattern of loss that defines an adult's perception of the world. The killing of the pig in A DAY NO PIGS WOULD DIE is not what makes Rob a man; it is rather his realization that being a man means "doing what's got to be done." (p. 129)

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SHOPTALK:

". . . Edward Stratemeyer's syndicate dominated the juvenile field for more than a quarter of a century until his death in 1930. Stratemeyer, a graduate of Street and Smith's writing stable, published the first three books about the famous Rover boys--Dick, Tom, and Sam--in 1899, taking the Merriwells' adventures, adding a bit of Alger's morality, and creating an instantly successful series. In 1906 he took the Rover formula and added speed to make the Motor Boys series a runaway success, for the automobile was by then an accomplished fact and every boy dreamed of owning, as the Motor Boys did, a giant six-cylinder racer capable of forty miles an hour. Then Stratemeyer had an even better idea; he formed a syndicate and by 1908 he had at least ten juvenile series operating under ten different names, with a half-dozen or more hack-writers working for him. Mass production had been known before in publishing. But Stratemeyer's assembly-line technique soon made him the Henry Ford of the juvenile industry.

The Rover Boys and Motor Boys books, and the majority of other Stratemeyer productions, were built about adventure, action, humor, and suspense, with a minimum of instructive moralizing. Stratemeyer shrewdly recognized that what interested the general adult reading public would also interest youngsters, and so constructed his books that they fell just below the interest level of subnormal adult intelligence--that is, dealing with automobile, airplanes, sports, westerns, sea and war stories, exploring, and so on. They were, in effect, watered-down popular pulps, geared to the adolescent mind. A mild and moral man himself, Stratemeyer never allowed violence to get out of hand; his heroes used their fists, hot water, whitewash, stout sticks, and various other weapons to defeat villains, but never guns. Whether the books appeared under the name of 'Arthur Winfield' (The Rovers), 'Clarence Young' (The Motor Boys), 'Captain Ralph Bonehill,' 'Frank V. Webster,' 'Roy Rockwood,' 'Jim Bowie,' 'Laura Lee Hope,' 'Carolyn Keene,' 'May Hollis Barton,' or any other of the Stratemeyer pseudonyms, the formula remained that of the 'action' pulp, diluted for youthful tastes. His formula called for exactly fifty jokes per book, no embracing or kissing girls, and either exclamation points or a question at the end of each chapter, such as, 'What lay behind the mysterious wall?' or 'Suddenly Tom and his father heard a tremendous explosion from the garage!'" (Russel Nye, THE UNEMBARRASSED MUSE: THE POPULAR ARTS IN AMERICA, NY: Dial, 1970, pp. 76-77. A great and scholarly and most enjoyable book English teachers ought to know.)

NINE WRITERS KIDS WOULD LIKE IF TEACHERS WOULD TALK ABOUT THEM

- Edward Abbey, iconoclast and rebel.
  - THE BRAVE COWBOY (Ballantine, 1956). An anachronistic cowboy tries to break his friend out of jail and becomes an outlaw. Filmed as LONELY ARE THE BRAVE.
  - FIRE ON THE MOUNTAIN (Ballantine, 1962). An old man refuses to knuckle under to the U.S. Air Force and sell his land to extend a missile range.
  - DESERT SOLITAIRE (Simon and Schuster, 1968). Comments from several years Abbey spent as a ranger at Arches National Monument. Beautiful.
  - THE MONKEY WRENCH GANG (Lippincott, 1975). Three men and a woman set out to declare war upon the man-spoiled nature of Northern Arizona.
- Jane Austen, the great English novelist.
  - LOVE AND FREINDSHIP (c. 1790-1793). Juvenilia this may be, but it is a delightful and successful satire on the sentimental and epistolary novel.
  - PERSUASION (posthumously published 1818). An almost perfect short novel of love.
  - SANDITON (Houghton Mifflin, 1975). Begun in 1817 but never finished, this last novel was completed by "Another Lady" just last year.
- Heinrich Böll, Nobel Prize Winner for Literature in 1972.
  - AND WHERE WERE YOU, ADAM? (McGraw-Hill, 1949). A German field hospital in WWII pulls back from the Russian front while the unit slowly disintegrates.
  - END OF A MISSION (McGraw-Hill, 1968). A father and son destroy a jeep and are tried for their crime.
  - GROUP PORTRAIT WITH LADY (Avon, 1971). Leni, the Lady, is seen through the eyes of some 60 people reflecting Germany of the last 50 years.
  - THE LOST HONOR OF KATHARINA BLUM (McGraw-Hill, 1974). Katharina finds herself pilloried by the press because of a brief love affair in this savage attack on the invasion of privacy.
- Benjamin Capps, writer about the West.
  - A WOMAN OF THE PEOPLE (Fawcett, 1966). A 9-year-old girl, captured by the Comanches, becomes a real Indian over the years.
  - THE WHITE MAN'S ROAD (Ace, 1969). Joe Cowbone sets out to find his Indian manhood in a time of Indian reservations.
  - THE WARREN WAGONTRAIN RAID (Dial, 1974). Non-fiction account of an 1871 Kiowa raid led by the great Indian chief, Satanta.
- Anne Dillard, naturalist and poet.
  - PILGRIM AT TINKER CREEK (Bantam, 1974). The author's highly personal narrative about her exploration of nature in her own neighborhood.
  - TICKET FOR A PRAYER WHEEL (Bantam, 1974). Poems/paeans about nature and man.
- Yasunari Kawabata, Japanese novelist and mystic.
  - SNOW COUNTRY (Knopf, 1956). A country Geisha at a Japanese hot springs resort loves a wealthy and worldly aesthete.
  - THOUSAND CRANES (Berkley, 1958). A young bachelor is trapped in a world haunted by his father's ghost and his father's love affairs.
  - THE SOUND OF THE MOUNTAIN (Berkley, 1970). Shingo awaits his death as he continues to care deeply about people.
- John McPhee, essayist and marvelous stylist.
  - ENCOUNTERS WITH THE ARCHDRUID (Farrar, 1971). David Brower, militant conservationist, encounters 3 men who disagree with him and his beliefs.
  - PIECES OF THE FRAME (Farrar, 1975). Eleven essays on topics like visiting the site of Macbeth's castle and the Ruidoso Downs racetrack in New Mexico.
- John Muir, naturalist and virtual founder of our National Parks System.
  - THE MOUNTAINS OF CALIFORNIA (Anchor, 1894). Mountains and animals and life in the Sierras.
  - THE YOSEMITE (Anchor, 1912). Favorite canyons and mountains in this heaven.
- Studs Terkel, oral historian.
  - HARD TIMES (Pantheon, 1970). The Depression by people who were there.
  - WORKING (Pantheon, 1974). Why people work, what they work for, and what they think of it all.

AN APPROACH TO SEX ROLES IN SECONDARY LITERATURE

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In recent years, numerous good studies have appeared on sex role stereotypes in elementary literature. Such outstanding articles as Alleen Nilsen's "Women in Children's Literature," (COLLEGE ENGLISH JOURNAL, May 1971), The Feminists on Children's Media's "A Feminist Looks at Children's Books," (LIBRARY JOURNAL, January 15, 1971), and DICK AND JANE AS VICTIMS (Princeton, NJ: Women on Words and Images, 1972) are among the most prominent.

Studies dealing with secondary school and adult literature, however, seem confined to analyses of specific works or specific authors, rather than surveying a body of literature which could cover an entire semester or school year. Such a survey is necessary if any attempt is to be made in examining sex roles in secondary literature since many public school districts still use standard anthologies, supplemented by one or two novels.

My own desire to cover "standard" (read "accepted") works by focusing on sex roles was prompted by an increasing concern for my own students' views of themselves, society's expectations, and the reinforcement of those views that come through various facets of the school system, specifically the curriculum and textbooks. Recognizing that the department's budget is always a concern when any new course is proposed, I drew up a course outline which would utilize the texts at hand, those materials which had been used for many years in our district and, I suspect, in many other school systems. Fortunately, I had available three anthologies rather than one (because we save most of our old books) and an excellent novel.

The course is designed for tenth grade average and college preparatory students and at the present is a one-semester course, although expanding it to a full year would be simple. In order for the students to receive English credit, the required eight compositions, plus regular vocabulary study, sentence construction and usage material are all incorporated into the semester.

To supplement the textual material, I have also, at periodic intervals, presented current material on the status of men and women in such areas as employment and economics, education, biological and mental research, the media's treatment of men and women, and the law. Collecting magazine and news articles for over three years, I have accumulated approximately four hundred such articles and news stories which the students check out for supplementary reading.

If all of this sounds as if it is too much to cover in one semester, you're right; it is. But having too much material is always a blessing; it enables the teacher to pick and choose those selections which will appeal to a particular class of students. Even narrowing my choices of stories to those which illustrate obvious sexual stereotypes, I still have more selections than we can cover in a semester, thereby giving the students and me more latitude in our reading and discussion assignments.

The literature, however, is not where we begin. "Consciousness raising" is a term which some people react to negatively, but I can think of no better one for the initial process by which anyone explores his and her own present attitudes and develops a new and broadened perspective. To reveal to the students their own (and society's) stereotyping of various jobs, I have the class write down M or W for man and woman or B for both as I quickly read off approximately one hundred jobs, taking care not to use either man or woman as part of the title. For example, I would say "car dealer" rather than "car salesman"; if you are thinking, why not simply say "car salesperson," I think it's important to be realistic in recognizing that *person* to replace *man* in such words is still foreign to most people and therefore would become a distraction for this sort of "warm-up" exercise. My purpose at this stage is to reveal past and present stereotypes, not inculcate new language usages. As one might expect, the students react to jobs according to traditional job roles. No one, for example, wrote *W* for "lawyer," "janitor," "disc jockey," "college professor," "carpenter," "army captain," "chef," "car dealer," or "plumber." However, most students envisioned a woman when I named "elementary teacher," "secretary," "nurse," "telephone operator," "baby sitter," and "model." Invariably, even before I completed naming the one hundred jobs, some student asked, "How come you're naming mostly men's jobs, Ms. Bettis?" And several other kids echoed the question with, "Yeah, I don't have many *W*'s down at all." Such reactions, of course, prove the point of the exercise, namely, that we *have* typed jobs and traditionally (and sometimes by law) employed people solely on the basis of their sex.

Another initial exercise requires the students to respond to lists of things they would or would not do *because* they are boys or girls. The boys are asked to check under "Because I am a boy, I would not:" 1. cook for a girl; 2. knit; 3. wash dishes for a girl; 4. let a girl pay her way on a date; 5. wear a dress in a play; 6. use hair spraynet; 7. cry in front of a girl; 8. kiss my father; 9. wear beads or other jewelry; and other items. The girl's list contains such items as 1. smoke a pipe or cigar; 2. wear curlers in front of a boy; 3. pay my own way on a date; 4. dress like a man in a play; 5. beat my date at some sport; 6. take shop in school; 7. kiss my mother; 8. ask a boy on a date; 9. phone a boy just to talk; 10. ask my boyfriend to help me wash dishes.

The class discussions which ensue from both of the above activities are vehement to say the least, often spilling over into the students' other classes; for days my colleagues are asking me what's going on, because the kids are still hotly defending their own and attacking their peers' attitudes and responses. These discussions, of course, can be expanded or curtailed, depending upon the maturity and interest of the students.

By the second week into the semester, the students are very much aware of stereotypes in general and some of their own attitudes and are ready to begin reading. We can begin with almost any of the selections, but normally we would cover about ten short stories for the first unit. Some stories which clearly show traditional sex role stereotypes are Ray Bradbury's "The Wilderness," Robert Coates' "Encounter in Illinois," W. W. Jacobs' "The Monkey's Paw," Jessamyn West's "Little Jess and the Outrider," Mary Freeman's "The Revolt of Mother," Prosper Merimee's "Mateo Falcone," Pearl Buck's "The Enemy," and Maurice Walsh's "The Quiet Man."

In the course of the class discussions, it does not take very long before the students begin to see the kinds of behaviors which are traditionally expected of people because of their sex alone. Such characteristics as "initiative," "physical action," "assertiveness," "protectiveness," and "wisdom" are easily ascribed to the male characters in these stories. When a woman displays assertiveness as the mother does in "The Revolt of Mother," it is seen as just that--a revolt. Passiveness in girls and women in adolescent and adult literature is the norm, just as it is in elementary books.

From short stories to the unit on biography and autobiography, we found that a quick look at our texts' inclusions revealed that of nineteen selections, only one is about a woman, Madame Curie, and she shares that story with her husband, Pierre. By now, the students have acquired enough astuteness to acknowledge the difficulty in discussing the roles of women in literature if there are only a few or no women to see. (And by the end of the semester, several of the more perceptive students could easily write papers on the effect of sex role reinforcing based purely on what selections and subjects a school textbook leaves out.) We are not at a loss, however, to see that the same traits our fictional male heroes in the short stories exemplified are clearly displayed in the autobiographical and biographical selections.

As we read about such laudable figures as Sam Houston, Tenzing, Edward Steichen, Thomas Edison, Pablo Casals, John Muir, Thor Heyerdahl, Albert Schweitzer, Robert Scott, Louis Pasteur, Michelangelo, Jacques Cousteau, Cole Porter, and Gontran de Poncins we again were reminded that men conquer mountain peaks, invent telegraphs and light bulbs, fight wars, compose and perform brilliant music, explore new lands and cultures, execute incredible works of art, and risk their lives to overcome devastating diseases. Where, some of my sophomores were asking, were the women? Where is Schweitzer's, Porter's, or Tenzing's female counterparts? Or if there were no accomplished women in exactly these fields, where were the notable women in _other_ fields?

The class divided on their own questions. Some of the kids felt that women simply had not done much; others said that women had done plenty but that little had been written about them; and the remaining students did not know _what_ to think. A few kids _did_ point out that at least one classical musician was represented, an indication, perhaps, that one was not to regard men as only explorers, soldiers, or inventors. The effect of these non-fiction selections was perhaps more pronounced than that of our short stories, plays, and novels. Clearly, in the students' view these were _real_ people doing real things, and the dearth of courageous, imaginative, and talented women was disturbing to the class, regardless of each individual student's explanation for it.

For our drama unit we read JULIUS CAESAR and THE MIRACLE WORKER, the students volunteering for the roles and reading aloud.

As in the short stories, biographies, and autobiographies, the male protagonists embodied action and assertiveness, while the women, for the most part, remained mere appendages to the men. Though Brutus may be somewhat naive, Cassius detestable in his craveness, and Captain Keller merely bull-headed, these men clearly _act_ or set others to action; they are involved with life and clearly participate in their worlds.

Contrast them to Portia's view of herself (and all women) when she laments that she is only a woman, a feeble thing who constantly must guard against indiscretion. When she wounds herself to prove her ability to withstand pain, and when she finally takes her own life, my students reacted with impatience and incredulity.

Kate Keller is clearly no Portia, but she, too, is directed by the males in her life; her character emerges as a series of reactions to her male dominated environment. In Annie Sullivan, on the other hand, we have at last a true hero-figure for the students. Gibson's delineation of her excellent character, however, is not without the strong suggestion of "other worldliness."

She is more than a geographical foreigner in Keller land; her very approach to life is nearly beyond Keller's ken, and he can deal with her only by attributing her idiosyncracies to her being a "Yankee," and worse, a _female_ "Yankee." Finally, pushed beyond endurance, he thunders at Annie that he is "not accustomed to rudeness in servants or women." Is he, my students wondered, accustomed to such behavior in _men_? And would it be more tolerable?

The class completed THE MIRACLE WORKER with at least a small feeling that there were a few notable, courageous women in history, but some of the students felt that Annie Sullivan emerges as a person who must sacrifice a good deal more of her personal life than male characters do in order to accomplish the same goals. We discussed their reaction for a while, the students finally relating Annie to the old mother in Mary Freeman's short story in that when these women are assertive, they appear very near to be "crackpots" or "weirdoes," as one student put it. To some of my more sensitive students, the implication seemed clear.

Our semester ended with Harper Lee's marvelous novel, TO KILL A MOCKINGBIRD, a novel filled with a myriad of themes and considerations on many issues, sex-role stereotyping being only one. The novel is, of course, rife with traditional sex stereotyping, and at the end of the semester all of the students are quick to discern the numerous examples. Lee's book has another element to it which makes more immediate the characters than those of CAESAR or THE MIRACLE WORKER: the "tomboyishness" of Scout is a trait most of the girls have experienced, and all or nearly all of my students can readily identify with at least the common childhood experiences surrounding eccentric and mysterious neighbors, the strangeness of beginning school, and the growing pains that come from colliding with the value systems of other people.

MOCKINGBIRD is a novel rich in lessons about many kinds of prejudice and many kinds of growth; the students relished the entire book, giving our discussions an added exuberance and fervor. It was not difficult for several of my girls to describe their own versions of Aunt Alexandra's constant admonitions on Scout's overalls, behavior, and language. Clearly, Scout's aunt tells her, and us, that such trappings will prevent any girl from blossoming into ideal young womanhood and instead will relegate her to a life of shameful spinsterhood. My kids laughed at Aunt Alexandra, but their laughter was tempered by recognition that such an attitude still abounds today, albeit more subtle.

The sex stereotype that emerges as the most stringent and uncompromising is that surrounding Atticus; his own children are the vehicles by which the author reveals society's traditional view of maleness as a condition contingent upon action. Scout, in her childlike shortsightedness, states, "Our father didn't do anything. (Emphasis mine) He worked in an office, not in a drugstore. Atticus did not drive a dumptruck for the county, he was not the sheriff, he did not farm, work in a garage, or do anything that could possibly arouse the admiration of anyone."

"Besides that, he wore glasses." The crowning ignominy! We laughed at Scout here, but it was the same tempered laughter as that toward Aunt Alexandra. The students saw in this view of Atticus, and of all men, the awesome demands made on men to perform, to do, to act. And it is not, they also recognized, until Atticus displays his expertise with a rifle that he gains the respect of his children.

There are numerous other examples of sex-role stereotyping in Lee's novel which our study revealed--the traditional depiction of an older protective brother, the deep-rooted belief that women (e.g. Aunt Alexandra) are better equipped to care for children than men (e.g. Atticus) are, the view that women alternate between silliness and sin, and the paradoxical combination of grace in a character like Atticus or Tom Robinson and bestiality in a character like Bob Ewell. Indeed, the novel offered a wealth of study and discussion as the students began to grasp the nuances inherent in stereotyping.

Our semester ended with an evaluation of the course as a whole, an evaluation which caused us all a few growing pains. Several of the students, particularly the boys, felt somewhat defensive because of what seemed at times a definite feminist slant to our study; I had to guard against two or three kids' assertions that the class had become a "women's lib" course. We all talked a good deal about that concern, and the students themselves, more than I, heatedly maintained that while most of our literature emphasized men and a male-oriented world, the typical portrayals of maleness were often as confining and harsh in their own way as were those surrounding our few women.

The students completed the semester with at least an increased awareness of their own attitudes and values; our class discussions quickly brought to the surface some very visceral attitudes about who we are as males and females, and most importantly, as human beings.

It is tricky business, tampering with people's sexual identity, especially when the people are barely beginning to establish a sexual identity. At more than one point in the semester, I considered offering the course the following year to only seniors; when I candidly expressed my concerns to my sophomores, they told me that "some of this stuff is hard for us to see and admit, and we might not like it, but it's good for us because it makes us grow."

With that to buoy me up, I'm about to begin my fourth year of our course on the roles of men and women in literature.

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SHOPTALK:

"Here's a suggestion for an offbeat Bicentennial celebration: Discover a few American works of fiction that, through no fault of their own, are forgotten, misunderstood, or unappreciated. . .Our literature is rich in undiscovered or neglected gems. Some were published more than a century ago; others, no doubt, were published as recently as yesterday. All deserve a continuing life, and there could be no more thoughtful way to honor the American creative life than to give them the reading they deserve. . .Each book is on the list for a different reason: Some are certifiably important; some merely provide pleasure; others are purely personal favorites. Some were once well-regarded but have fallen into disfavor, while others promptly vanished after their publication. The oldest book on the list was published in 1870; the newest, in 1972." (Jonathan Yardley, "Neglected Treasures That Will Revive Your Spirit of '76," "Book World," CHICAGO TRIBUNE, Feb. 29, 1976, pp. VII-1,3)

Yardley then proceeds to itemize his list of 43 "neglected treasures" of American literature--John Oliver Killens' AND THEN WE HEARD THE THUNDER (1963), Kate Chopin's THE AWAKENING (1899), Ellen Glasgow's BARREN GROUND (1925), John Updike's BECH: A BOOK (1970), John Steinbeck's CANNERY ROW (1945), THE COLLECTED STORIES OF PETER TAYLOR (1969), Thomas Rogers' THE CONFESSION OF A CHILD OF THE CENTURY (1972), Harold Frederic's THE DAMNATION OF THERON WARE (1896), Willa Cather's DEATH COMES FOR THE ARCHBISHOP (1927), Frederick Exley's A FAN'S NOTES (1968), Allen Tate's THE FATHERS (1938), Albion W. Tourgee's A FOOL'S ERRAND (1879), William Brammer's THE GAY PLACE (1961), Don Carpenter's HARD RAIN FALLING (1966), William Dean Howells' A HAZARD OF NEW FORTUNES (1890), Edith Wharton's THE HOUSE OF MIRTH (1905), John Cheever's THE HOUSEBREAKER OF SHADY HILL (1959), Edwin O'Connor's I WAS DANCING (1964), Upton Sinclair's THE JUNGLE (1906), James Gould's THE JUST AND THE UNJUST (1942), Larry McMurtry's LEAVING CHEYENNE (1963), Thomas Wolfe's LOOK HOMEWARD, ANGEL (1929), Stephen Crane's MAGGIE, A GIRL OF THE STREETS (1892), Jack London's MARTIN EDEN (1909), J. F. Powers' MORTE D'URBAN (1962), Evan S. Connell's MRS. BRIDGE (1959), Bernard Malamud's THE NATURAL (1952), Robert Penn Warren's NIGHT RIDER (1939), Walter Van Tilburg Clark's THE OX-BOW INCIDENT (1943), Frank Norris' THE PIT (1903), William Faulkner's THE REIVERS (1962), Eudora Welty's THE ROBBER BRIDEGROOM (1942), Saul Bellow's SEIZE THE DAY (1956), John O'Hara's SERMONS AND SODA WATER (1960), Theodore Dreiser's SISTER CARRIE (1900), Stark Young's SO RED THE ROSE (1934), Thomas Bailey Aldrich's THE STORY OF A BAD BOY (1870), James T. Farrell's STUDS LONIGAN (1932-35), James Jones' THE THIN RED LINE (1962), Erskine Caldwell's TOBACCO ROAD (1932), John Dos Passos' U.S.A. (1930-36), John P. Marquand's WICKFORD POINT (1939), Ring Lardner's YOU KNOW ME AL (1916).

GAME IS A FOUR-LETTER WORD

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As is the case with many issues in education, there are two major schools of thought regarding the use of word games in the classroom. The first school of thought is the Puritanical School: Games-Have-No-Place-In-School (others may know it as the We-Never-Did-That-When-I-Was-In-School School). This educational philosophy holds that schools are serious institutions created by concerned parents and, as such, they should concentrate on serious matters of educational worth. Consequently, teachers who hold to this philosophy prohibit any sort of levity in their classrooms. These teachers get paranoid if their students laugh or seem to enjoy themselves.

The other school of thought regarding the use of word games in the classroom is the Whoopie School. Teachers in this school used to be unable to find jobs, but the recent swing to the open classroom/alternative schools has created a new avenue of employment for them. These teachers usually start the first class of the school year by saying something like, "Hey, guys and chicks, I'm Frank and I'm your new teacher and I say, 'screw the rules,' we're gonna learn far-out, groovy things, things that are relevant to your lives." To these teachers, education is a game. Every minute of every class is a game.

The proper role of word games in the classroom is, of course, somewhere between these extremes. Word games, mind games, language games have a definite role in the classroom and should be used to the teachers' advantage and to the students' advantage. Though some people view games as a mere diversion, something to do every Friday or whenever they need class time for their own work, other teachers fortunately recognize the true value of such games. They understand that games can help students learn to follow directions, concentrate, and form intelligent conclusions. Games can help students see relationships and make analogies. In the language arts areas, the value of games should be apparent. Through games students can learn to spell, define words, and use a dictionary. Games can help them add new words to their vocabulary and to pronounce these words correctly. Games can help students express their ideas by using figures of speech and verbal imagery.

With a few exceptions (*), the books in the following bibliography are available in paperback. They make excellent additions to any classroom library because the activities they contain do not require a teacher to look over the student's shoulder. Most of your students, regardless of age or ability, will enjoy the challenge of these games. They will also enjoy working with and learning about language through the exercises in these books.

Get your hands on some of the books on this list, the ones that seem to fit into your classroom objectives. When you find some games that you think will work well with your students, give them a try. Remember not to make games just another part of the routine. Games that are not fun are no longer games.

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Ashley Montagu, THE ANATOMY OF SWEARING, Collier. For older students and teachers, a good examination of swearing.

William Morris, YOUR HERITAGE OF WORDS, Dell. An interesting vocabulary book.

William and Mary Morris, DICTIONARY OF WORD AND PHRASE ORIGINS, Harper. Three volumes explaining some common expressions.

William and Mary Morris, THE WORD GAME BOOK, Penguin. A good book with an emphasis on vocabulary building.

Edwin Neuman, STRICTLY SPEAKING, Warner. A newsman's cry for correct, precise English.

Maxwell Nurnberg, FUN WITH WORDS, Prentice-Hall. Explanations and exercises to help the younger student improve his use of English.

*Maxwell Nurnberg, WONDERS IN WORDS, Prentice-Hall. Fascinating stories about words, for the younger reader.

Maxwell Nurnberg, WORD PLAY, Dell. Good collection of games.

Mario Pei, DOUBLE-SPEAK IN AMERICA, Hawthorn. An examination of the language of violence, dissent, the right, the left, the Pentagon, Madison Avenue.

Mario Pei, THE STORY OF LANGUAGE, Signet. A classic.

Mario Pei and Salvatore Romondino, DICTIONARY OF FOREIGN TERMS, Dell. A good look at the words we've borrowed from other languages.

Neil Postman, Charles Weingartner, and Terence P. Moran (eds.), LANGUAGE IN AMERICA, Pegasus. A report on our deteriorating semantic environment.

Russell Rocke, THE GRANDILOQUENT DICTIONARY, Prentice-Hall. "A Guide to Astounding your Friends with Exaotic, Curious, & Recherche Words."

BIBLIOGRAPHY (cont.)

*Joseph T. Shipley, PLAYING WITH WORDS, Prentice-Hall. Good games in this book.

Joseph T. Shipley, WORD PLAY, Hawthorn. A must. A "dictionary" of word games.

A. Ross Eckler (ed.), WORD WAYS: THE JOURNAL OF RECREATIONAL LINGUISTICS. A quarterly for those interested in the more bizarre, off-beat aspects of the language.

In addition to these sources, there are a number of puzzle magazines that are available at your newsstand. While most of them feature one type of puzzle, e.g., crossword, word search, there are a number that include a variety of games.

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SHOPTALK:

"In the early 18th century, when juvenile books started to proliferate, the purveyors had one central aim:Give the young ones what they ought to read whether they like it or not. Joyce Whalley, a researcher at the Victoria and Albert Museum in London (which owns one of the world's finest collection of juveniles),is concerned almost solely with this grim didactic literature. As she bluntly puts it, the earliest of these books were aimed 'at saving the soul from hell, a necessity which continued until well into the nineteenth century.'

It's no good to argue that children were different in those days and really liked these dreadful volumes. They weren't different and they didn't like them. We know because when they grew up many of them wrote about their childhood. It is nice to see photographs of rare first editions of such pious 'children's books' as Isaak Watts's DIVINE SONGS or Mrs. Barbauld's HYMNS IN PROSE, but there is no reason to think that children were inspired by them. 'Damn them!' wrote Charles Lamb to Coleridge, 'I mean the cursed Barbauld Crew, those Blights and Blasts of all that is Human in man and child.'" (Martin Gardner, "Children's Books Were Whatever Grownups Gave to Children," NY TIMES BOOK REVIEW, Jan. 18, 1976, p. 8--reviews of Joyce I. Whalley's COBWEBS TO CATCH FLIES: ILLUSTRATED BOOKS FOR THE NURSERY AND SCHOOLROOM 1700-1900, Berkeley: U of California Press, 1976 and Gerald Gottlieb's EARLY CHILDREN'S BOOKS AND THEIR ILLUSTRATION, NY: Pierpont Morgan Library, 1976)

"Too many of the adolescent novels reflect the adult writer's reluctance to give up their own childhood innocence, the conviction that children are right and good: intelligence and experience is wrong and corrupting. When an adult writes or selects a book for the young he or she is enunciating something of his or her own view of life. Books like LISA, BRIGHT AND DARK: SOUL BROTHERS AND SISTER LOU; MY DARLING, MY HAMBURGER; THEN AGAIN MAYBE I WON'T state definitively that there is little value in being an adult. You become insensitive, sell out and lose your courage." (Lou Willet Stanek, "Adults and Adolescents: Ambivalence and Ambiguity," SCHOOL LIBRARY JOURNAL, Feb. 1974, p.22)

"Let us be realistic and know that the status quo reality must be transformed, and realism must be redefined to include an end to atrocity and the beginning of a new, worldwide situation in which the African famine of today would be impossible because enough of us would have acted, three years ago, when the drought began, to galvanize reserve programs commensurate to this emergency.

As a writer, I have chosen this commitment to a new realism, consciously, during the past year:I will not write anything unless I can learn how to craft it into usable, good news, or usable information to interdict and humanely supercede the reality of some particular bad news. I wish you would take these criteria into consideration when you recommend books,when you order them--I wish we would passionately seek and find alternatives to Watergate and famine unrelieved and cruelty and selfishness, as usual.

I wish publishers would cease and desist their perpetuation of the status quo under the misleading mantle of 'realism.'" (June Jordan, "Young People: Victims of Realism in Books and Life," WILSON LIBRARY BULLETIN, Oct. 1973, p. 145)

CENSORSHIP AND ADOLESCENT LITERATURE: ONE SOLUTION

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After a traumatic experience testifying before a Grand Jury to answer charges of misusing public funds in the purchase of "obscene" books (which resulted in no indictments), the English staff in a local junior high in an affluent neighborhood was understandably nervous the following year when it came time to compile new reading lists for literature classes. How were they to please everyone--themselves, students and patrons--while avoiding a repetition of public criticism? The students did not want to read "dumb" stuff like the DEERSLAYER and GREAT EXPECTATIONS; they wanted to read GO ASK ALICE and THE OUTSIDERS. Parents wanted their children to read the "classics" and good stuff with "happy" endings. Teachers wanted their students to read and enjoy well-written literature; the principal wanted students to learn and everybody to be happy.

As a solution to their dilemma, the English staff decided to involve both students and parents in the making of the ninth grade reading list for a special program of "controlled" reading. In that way, everyone could be held accountable by a Grand Jury!

The idea of the special program was communicated to the PTA and to parents. Ninth grade students were asked to volunteer to serve on the novel selection committee. The students responded so enthusiastically that elections had to be held in the classrooms for two representatives each in order to keep the book selection committee to a manageable size.

The selection committee went to work eagerly. They read books and book reviews; they sought recommendations from their classmates and peers from other schools; they talked to librarians, some students for the first time since grade school. They discussed and argued among themselves at a half dozen or so meetings before school, after school and on weekends. At the end of three weeks they presented their teachers with a list of fifty titles, each novel summarized. The summaries were then put in pamphlet form and copies sent to parents.

In the meantime, interested parents had been reading, too. After receiving the students' list, some parents bought copies of the books and all reading members of the family set to work. Lively literary discussions took place around the dinner table. One mother confessed to a teacher, "I really became acquainted with my teenager when we discussed LISA, BRIGHT AND DARK. Our generation gap disappeared." A father admitted that he had not read a novel or any fictional work for years and now had rediscovered the joy and relaxation of reading for pleasure! The PTA visited the school library and decided to help the library build up its inventory of fictional works.

Obviously, fifty books were too many for a short, controlled reading program. The two members of the selection committee from each class (with help from classmates) read the summaries and presented oral rationales for reading the books. After the classes voted and a list of 20 titles were agreed upon, the committee wrote rationales in defense of each title. Let their parents come! They were prepared for any criticism or censorship.

The parents did come, meeting with students and teachers several times before and after school. At these meetings, teachers found that they had little to do except listen. The students and their parents took charge. When parents objected to a particular piece of literature, the students argued its good points and presented a rationale for its use. Often students were able to change parental opinion. One mother said, "I read that book but I guess I was too busy looking for dirty words to understand what the story was saying. I just didn't see what a good message the book had for young people." Surprisingly (to the teachers), a number of parents argued with instead of against the students for certain novels that the teachers thought would be controversial. It became apparent that when parents thoughtfully read what their youngsters were reading, they more often than not approved the choices. A few parents even suggested more mature novels. "My child cannot be protected from brutal facts of life forever and I'd rather she learned of them vicariously and from the pages of a book than in the girls' rest room," a mother stated. It was hard for the teachers to believe that some of these parents may have been the very ones to sign the petition that brought on the Grand Jury investigation the year before.

As a result of the meetings, a jointly approved reading list was drawn up. A letter containing the list and signed by the principal, the PTA president and the ninth grade English teachers went out to all parents of the school community. In addition, the PTA purchased paperback book racks and $150 worth of paperbacks to fill the racks for the school library. The organization also guaranteed the purchase of books on the list for all students unable to purchase them.

Other good things came out of including students and parents in the making of the reading program. The parents began to respect the quality of teaching that was going on in the school. Repeatedly they told the principal and teachers with surprise and delight, "I didn't know fifteen year olds could argue so logically a book just like real literary critics!" Offers to cooperate in any helpful way came from every parent on the committee and from some who were interested but had not been able to serve this time.

Not only did ninth grade students begin to read with great enjoyment, but "Everyone in the school reads in all spare moments--and some moments not so spare. I never thought the day would come when an English teacher would tell a student to put his book away and stop reading. But that's the shock I gave myself in my eighth grade class yesterday," confessed the department chairman.

I had the experience of talking with a youngster seated outside the principal's office one day while the reading program was going on. The boy was absorbed in a paperback copy of WHEN THE LEGENDS DIE. I chatted with him for a few minutes about the book and why he was waiting to see the principal. His math teacher has sent him down because he had the paperback inside his math book and was reading instead of starting his math homework. "But," the boy complained, "everybody in the class was doing it too. He just picked on me to be the example." Then he dipped his head down and started reading again. I hoped the principal would not scold but would instead discuss with him little Thomas Black Bull and his bear cub.

The reading list was divided into three parts: required reading, extra credit reading, and supplementary enrichment reading.

REQUIRED READING

THE PEARL
TO KILL A MOCKINGBIRD
A SEPARATE PEACE
ANIMAL FARM
THE MARTIAN CHRONICLES
I NEVER PROMISED YOU A ROSE GARDEN
THAT WAS THEN. THIS IS NOW
MY ENEMY, MY BROTHER

EXTRA CREDIT

SOUNDER
THE HOBBIT
TO SIR, WITH LOVE
THE ODESSA FILE
THE WITCH OF BLACKBIRD POND
THE VALLEY OF FEAR
THE OUTSIDERS
AND THEN THERE WERE NONE

ENRICHMENTS

WHEN THE LEGENDS DIE
SOYLENT GREEN
A TALE OF TWO CITIES
THE CRYSTAL CAVE
LISA, BRIGHT AND DARK

While for some school systems the above list may seem "tame" and not the least controversial, some of the titles are a real mark of progress for this school community. For parents who had objected violently to "The Lottery," "The Kitten," THE PIGMAN, MR. AND MRS. BOJO JONES, TO KILL A MOCKINGBIRD, and others that made up the District Attorney's list for the Grand Jury investigation, our list demonstrates a real parental journey into personal inquiry, understanding of the interests and concerns of teenagers, and a respect for the professional expertise of teachers.

"It was a great experience," said the principal at the close of the program last year, "and a positive step in pulling the school and community together. Getting both parents and students involved in program planning proved to be a benefit to all. We will do this again next year."

Inviting parents to furnish some input into the curriculum and letting students express their points of view may well be the way to eliminate misunderstanding and hostility that presently plagues the public school system of America.

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SHOPTALK:

"Nancy Larrick offered a depressing array of statistics and comments dealing with television in America. She said that 97% of all homes have at least one (adding up to 66.2 million televisions). Only Japan, the United States, and England allow advertising during children's programming and we allow twelve commercial interruptions per hour for children's shows, but only eight to ten per hour for adult programs. In four hours of Saturday morning television 90 to 95 products are mentioned, many of them empty foods such as Frankenberry cereal--a highly sugared purple cereal containing purple marshmellow bits. Child shills are used, pictured as saying things like 'ever since I got my new Snoopy pencil sharpener, my life hasn't been the same.' The appeal of 'Be the first kid on your block' is still used. Larrick noted that the programming on Saturday morning is deliberately designed to repel and exclude parents so that they won't know what is being offered to their children. Preschoolers spend an average of 55 hours per week watching T.V.. By the time they enter school they will have watched it for 5000 hours. By age 14 a child will have seen 18,000 human beings killed on television, and 71% of all Saturday morning cartoons have at least one example of human violence. AND. . .the average adult will spend 10 full years of life watching television." (Maryann Haddock, "Speech Highlights from the Convention," ALAN NEWSLETTER, Winter 1975, p. 4)

"What is the adolescent novel? It is a book written by a serious writer for the teenage reader. The writer tries to evoke through his use of words the feelings and emotions, the triumphs and failures, the tensions and releases, that people in the age group of twelve to twenty normally experience. It is not a Sunday School paper story which sets out to teach moral truths and incite young people to live the moral life. Actually, many of the better books do not offer any contrived or pat solution to the difficulties confronting the characters. Like good adult literature the adolescent novel holds up for the reader's inspection the whole spectrum of human life: the good, the bad; people's successes, their failures; the indifferent, the vicious, the lost. And as in real life there is no neat patterned solution to life's problems." (G. Robert Carlsen, BOOKS AND THE TEEN-AGE READER, NY: Bantam, 1967, p. 41)

AUTOBIOGRAPHIES AND BIOGRAPHIES FOR YOUNG PEOPLE

Steven J. Osterlind, San Diego Unified School District

> There is no happiness where there is no wisdom;
> No wisdom but in submission to the gods
> Big words are always punished,
> And proud men in old age learn to be wise.
> (Sophocles, ending lines of ANTIGONE)

Do the above lines reveal the inner spirit of a man writing of his own experiences, or do they merely display, however eloquently, a fictional realization? The distinction, while seemingly abstract, is quite important particularly in presenting autobiography and biography to young people. For many adolescents, a teacher's introduction to biography is their first contact with the genre and the impression of this initial contact can be lasting. The introduction must be handled with care lest young minds turn away from recounting the lives of real men and toward exaggerated descriptions of superhumans in fiction. After all, how can real life events compete with television descriptions of detectives with unbelievable intuition or men with the strength of 100 earthlings?

Obviously, the relationship between biographical fact and fictional narrative is an elusive one. For example, is Sophocles' ANTIGONE autobiographical? Does Antigone's decision to bury her brother's body, an enemy of the state, and in doing so forfeit her own life, reveal a real life event for Sophocles? The question can be extended: Is there a distinction at all between biography and fictional narrative? I submit that there is a distinction and the recognition of the distinction is most vital in introducing biography to adolescents.

The distinction between fiction and biography can be made by examining the purposes of biography. Well, that's easy, you may say! Biography recounts the lives of real men while fiction describes the lives of men who never actually did live. Not quite. The purpose of biography is not literal truth; mere chronology of a man with even the most colorful life-agenda hardly makes his own life interesting and instructive to read about, or write. Rather, good biography is sensitive reportage. Biography is writing that captures the heart and spirit of a man, his zest for life, his passion to know, to explore and discover, to reveal.

Somerset Maugham's THE SUMMING UP, for example, is worthwhile not because of the famous persons with whom he associated as much as for what he exposes about himself. Maugham reveals himself not by writing about himself, but by his observations on life. For example, his interesting comments concerning his writing craft: "To write good prose is a matter of good taste," and "Prose needs taste, decorum, vigor." These observations reveal the real character of Maugham far more than knowing he maintained a residence on the Riviera.

In reading Oliver Wendell Holmes' autobiography, A YANKEE FROM OLYMPUS, one is struck with the inner revelations of character: his reluctance to marry the one girl he loved and his decisions of conscience while a U. S. Supreme Court Justice. This is sensitive reportage at its best and it leaves one filled with admiration for having been associated (regardless of how indirectly) with such a man.

Over two centuries ago Samuel Johnson said that the first purpose of literature is to teach the art of living. Herein lies the relevance of biography. Good biography does teach living. At an elementary level, biography does teach living by example. But the relevance of life events of many biography subjects is far removed from the late-twentieth century world of surfboards, common drug use and the Rolling Stones, so this scope of biography is limited. The real value of biography lies in its ability to reveal character. This is the effect with which we are met when we read Maugham and Holmes.

The relevance of character revelation of an eighteenth-century essayist to the contemporary secondary school student is not easily explained; rather, it is experienced: "A man, sir, must keep his friendship in constant repair." Even the most adamant school skeptic who may sit in the rear of the class cannot help but have affinity to such a statement as this. In short, biography is living character. Boswell does not tell us anything particularly interesting about Johnson. What is worthwhile is what Johnson tells us about himself. And this too reveals Boswell's own genius. He allows Johnson to reveal himself to the reader. He reports with sensitivity. This is what makes Boswell's LIFE OF SAMUEL JOHNSON, L.L.D., quite simply, the best biographical piece in the language.

Nonetheless, I do not recommend that one commence an introduction of autobiography and biography to young people with Boswell's LIFE OF JOHNSON. This would be roughly analogous to introducing a young person to the world of numbers by starting with Forrier transforms. Few will doubt the complexities of language and depth of character of Samuel Johnson are beyond the maturity level of most adolescents. The typical reaction of many adolescents to Johnson, I suspect, would be one of boredom.

What, then, is an appropriate book with which to introduce students to autobiography and biography? This of course will vary from community to community and even student to student. There are a number of excellent sources to which teachers may refer for assistance in selecting the right book for their particular situation. The STANDARD SENIOR HIGH SCHOOL LIBRARY CATALOGUE and the STANDARD JUNIOR HIGH SCHOOL LIBRARY CATALOGUE and their annual supplements are one source that is quite comprehensive and provides useful annotations of entries. And the booklists of NCTE publications offer a number of excellent sources for both general interest and special purpose uses. Some of these booklists are: YOUR READING: A BOOKLIST FOR JUNIOR HIGH STUDENTS (Jerry L. Walker, ed., 1975), HIGH INTEREST - EASY READING FOR JUNIOR AND SENIOR HIGH SCHOOL STUDENTS (Marion E. White, ed., 1972), and BOOKS FOR YOU (Ken Donelson, ed., new edition, available Spring 1976).

In selecting an appropriate starting point for introduction of autobiographies and biographies to adolescents, several conditions need to be considered: the age, maturity level and reading ability of the student as starters. These considerations are best left to the individual teacher, the one who is closest to the scene. Once the selection of a comfortable starting point is made, the real work is ready to begin. This is the difficult task of inuring students to the genre of autobiography and biography. One technique is to engender within students a realization of the purposes of the genre.

APPENDIX

Here are some autobiographies and biographies, both well known and lesser known, guaranteed to "score-big" with adolescents.

Eileen Bigland, HELEN KELLER (NY: Phillips, 1967). Before she was two years old, Helen Keller was left blind and deaf from a mysterious illness. This biography tells how, with the help of a teacher, Anne Sullivan, Helen overcame her handicaps and devoted her life to helping others who were blind and deaf.

Marie Brookter (with Jean Curtis), HERE I AM, TAKE MY HAND (NY: Harper, 1974). Marie Brookter, born in Louisiana to a poor black family, was the only one of the twelve children to be educated beyond high school. In her childhood, she feared white people. Her cousin Lester interested her in civil rights work and politics for black people. After Lester was shot for trying to register to vote, Marie dedicated herself to the black cause. She worked in five presidential campaigns, including those for John F. Kennedy, Lyndon B. Johnson, and George McGovern. The black TV shows she has worked on have received several Emmys. She is a true communicator between black and white views.

Graham Greene, A SORT OF LIFE, (NY: Simon and Schuster, 1971). This is the autobiography of a famous British writer, Graham Greene. He was the son of a schoolmaster, and in his early teens made several clumsy suicide attempts. Psychoanalysis followed, but did not resolve whatever was bothering him, because while at Oxford University he played Russian roulette with a loaded revolver on six separate occasions! Involvement with the secret service began a lifelong interest in the realities of espionage.

Helen Hayes and Sanford Dody, ON REFLECTION: AN AUTOBIOGRAPHY (Boston: Lanewood Press, 1969). In her introduction, this celebrated actress writes, "We play many parts in this world and I want you to know them all." Her book tells the story of a colorful energetic life on and off the stage.

George Plimpton, ONE FOR THE RECORD, (NY: Harper, 1974). This book describes what Hank Aaron went through as he was nearing Babe Ruth's home run record. The book tells of attempts on Aaron's life as he neared the record. It also tells of opposing pitchers' feelings about Aaron.

Lurey Khan, ONE DAY, LEVIN . . . HE BE FREE, (NY: Dutton, 1972). William Still was a fearless fighter for slaves running away from the South. Son of Levin Still, who had bought his freedom, and a mother who had run away, William Still became the executive secretary of Philadelphia's Anti-Slavery Society. He kept accurate and detailed records of runaway slaves and took an active leadership role in the Underground Railroad. From his records he published in 1872 THE UNDERGROUND RAILROAD. From that book came this biography and history, which includes Levin's work and the letters, newspaper clippings, and records related to the slave problem.

D. C. Ipsen, EYE OF THE WHIRLWIND: THE STORY OF JOHN SCOPES, (Boston: Addison-Wesley, 1973). This book is more than the story of a Kentucky boy, son of a railroad mechanic, who grew up in Illinois, graduated from the University of Kentucky, became a teacher in Dayton, Tennessee, and later an oil geologist. The book tells the dramatic story of the teacher who was the center of the Tennessee Evolution Trial, with William Jennings Bryan and Clarence Darrow battling to determine whether a teacher "could teach any theory that denies the story of the Divine Creation of man as taught in the Bible and teach instead that man had descended from a lower order of animals."

L. Edmond Leipold, FAMOUS AMERICAN ATHLETES, (Minneapolis: Denison, 1969). The lives of eight men and two women athletes are described. Each famous athlete had obstacles to overcome. Using his or her special abilities and working hard, each person excelled in one sport: Bob Feller, baseball pitcher; Joe Luis, boxer; "Babe" Ruth, baseball hitter; Bill Tilden, tennis player; Johnny Weissmuller, swimmer; Bobby Jones, golfer; Bob Mathias, decathlon winner and all-around outstanding athlete; Carol Heiss Jenkins, ice skater; Jack Dempsey, boxer; and Shirley Garms, bowler.

Iris Noble, CAMERAS AND COURAGE: MARGARET BOURKE-WHITE, (NY: Messner, 1973). "Face your fears; then do something" was the lifetime motto of professional photographer Margaret Bourke-White. Margaret photographed such things as the pouring of molten steel and a bombing mission in World War II. Even when she was stricken with a rare disease, her enthusiasm and courage never left her.

Maria Augusta Trapp, THE SOUND OF MUSIC: THE STORY OF THE TRAPP FAMILY SINGERS, (NY: Dell Publishing Co., 1966). Maria Augusta Trapp tells the true story of leaving an Austrian convent to become a governess for a baron's seven children. Winning the love of the family, she later becomes the wife of the baron. In the aftermath of the war and depression, Maria helps the family to support themselves by singing and touring the world.

WHAT'S NEW IN CHILDREN'S LITERATURE

Virginia Smith, Coordinator, Elementary Libraries, Tucson Public Schools

We are all aware of the acceleration of change as it affects our lives -- in dress, foods, gadgets, life styles and attitudes. It should scarcely surprise us that changes have occurred in the world of children's literature as well. For those adults who have not delved into children's books since childhood, the changes may seem almost revolutionary. Within the past two decades there have been an increasing number of books dealing with subjects formerly considered taboo for children, such as: racial problems, mental illness, sex, death, divorce, poverty, and emotional problems. Historically, children's books have tended to reflect contemporary concerns and values; therefore, we can expect to read about women's liberation, racial integration, ecological issues, crime and changing life styles. Juvenile books have also reflected many of the changes observed in books for adults; and so we find an increase in realism and strong language. Understandably, these changes have been met with mixed reactions among educators and parents. Before we consider the pros and cons, it may be helpful to cite some specific examples of new books representing the changes.

The subject of death has been the theme of several recent books, including picture books for young children. In Charlotte Zolotow's MY GRANDSON, LEW, a small boy asks about his grandfather and is told that he is dead. He and his mother share warm memories of his grandfather and agree that they both miss him very much. The death of Barney, a cat, is the subject of Judith Viorst's THE TENTH GOOD THING ABOUT BARNEY. Barney's young owner mourns his loss at his funeral and lists nine of his virtues. He adds a tenth when his father tells him that Barney will become a part of the soil and help the flowers grow, with the comment, "You know, that's a pretty nice job for a cat." Doris Smith's A TASTE OF BLACKBERRIES, is about a boy who suffers the loss of his best friend and struggles with feelings of guilt about the possibility that he might have somehow saved him.

A generation or two ago, children experienced birth and death first hand with animals on the farm. The death of family members was handled at home prior to the advent of funeral homes. In Vera and Bill Cleaver's WHERE THE LILIES BLOOM, four Appalachian children bury their father and conceal his death, fearing that they will be separated and forced to live with neighbors. We know that many children have fears and misconceptions concerning death because well-meaning adults protect them from this harsh reality. Perhaps books may help to clarify misunderstandings and help youngsters accept this natural phenomenon.

Women's liberation has inspired a number of books for young readers. Many of these include factual career information books illustrating women engaged in professions formerly considered in the male domain, such as law, medicine, and architecture. There are also picture books for the very young which attempt to deal a blow to the male-female stereotypes. One of these, Robert Ormondroyd's THEODORE, pictures a father doing the laundry at the laundromat. One recent book, Evaline Ness' AMELIA MIXED THE MUSTARD, is a collection of poems about girls, reflecting the poet's appreciation of the individuality of women. In Barbara Williams' KEVIN'S GRANDMA, a little boy gives an amusing and highly imaginative description of his grandmother. According to Kevin, she rides a motorcycle, drinks tiger's milk, and teaches him Yoga -- anything but the traditional cookie-baking lady with the ample lap. In Marge Blaine's TERRIBLE THING THAT HAPPENED AT OUR HOUSE, a little girl rebels at the changes in her family routines when her mother returns to her teaching career. The problem is resolved by each family member assuming more of the homemaking chores to allow for more time to spend with each other. Mothers are no longer pictured solely as happy housekeepers in aprons, but are also engaged in a variety of occupations. Girls are being portrayed as capable and independent, not merely supportive of an aggressive male in his important role. The sexist terms "tomboy" and "sissy" are also disappearing so that girls may engage in rough and tumble activities and boys may play with dolls. A charming book about a little boy who longs for a doll is Charlotte Zolotow's WILLIAM'S DOLL. Strong female characters are featured in two recent exciting survival stories; Jean George's JULIE OF THE WOLVES and Robert O'Brien's Z FOR ZACHARIAH. The important contributions of women are being given recognition through an increase in the number of biographies of women published each year.

Another social issue whicn has inspired authors of juvenile books is the fight for human equality. We find a marked increase in the publication of biographies about Black-Americans, American Indians, Mexican-Americans, and members of ethnic minorities. Picture books portray families of varied racial and cultural backgrounds and include inner-city families. Ezra Jack Keats was one of the earliest author-illustrators to produce books in this category. Peter, a little black boy living in New York City, is featured in several books including THE SNOWY DAY, WHISTLE FOR WILLIE, A LETTER TO AMY, PETER'S CHAIR, and GOGGLES.

Young readers are developing an understanding of the black experience through such books as William Armstrong's SOUNDER, a moving story of a black sharecropper's family during the Depression. One fourth grader, after hearing the books read aloud to her class, wrote, "That was the best book I ever heard. I really cried!" Paula Fox's THE SLAVE DANCER is a powerful account of the horrors of slave ships that transported Africans to America.

Another fairly recent development is the growing number of black authors writing for children. Notable among these is Virginia Hamilton, winner of the 1975 Newberry Award for her book M.C. HIGGINS, THE GREAT, the story of a black boy struggling toward independence and maturity.

Several black authors use Black English, a style of speech typical of many black families. John Steptoe's STEVIE and TRAIN RIDE are examples of inner-city stories using the characteristic style of speech. Walter Myers has written a delightful modern fairy tale, THE DRAGON TAKES A WIFE, using a colorful language style. Lucille Clifton's books, including SOME OF THE DAYS OF EVERETT ANDERSON and Eloise Greenfield's SHE COME BRINGING ME THAT LITTLE BABY GIRL, also feature black children and language used in many black homes.

The trend toward realism and blunt honesty might well describe many books dealing with personal problems, changing life styles, crime, poverty and a host of other social concerns. Norma Klein's CONFESSIONS OF AN ONLY CHILD is a first-person account of a child's reactions to her mother's pregnancy. She objects to the possibility of the baby being a boy because "It will pee in our faces." Another book, Judy Blume's ARE YOU THERE, GOD, IT'S ME, MARGARET, concerns a growing girl's anxieties about menstruation. In Betsy Byars' THE SUMMER SWANS, Sara's patience is sometimes taxed with the care of her retarded younger brother.

Many newer books deal with human emotions in a direct, honest fashion. Sibling rivalry, jealousy, resentment of teachers and parents, and concerns about sex and growing up may appear in many children's books. Characters may say "Damn" if sufficiently provoked, and parents become divorced, after failing to resolve their problems. In Peggy Mann's MY DAD LIVES IN A DOWNTOWN HOTEL, Joey thinks it must be his fault when his father moves out. He makes a list of all his bad habits, thinking he may be able to persuade his father to return if he promises to change.

Faced with the changes in children's books, teachers, librarians, and parents are often torn by conflicting reactions. We harbor notions about childhood innocence and wonder if children should be burdened with problems. Should we protect them as long as possible from the harsh realities of life and allow them to have a carefree childhood? Several points need to be considered in making a judgment.

We need to take a look at today's children. Although it is foolhardy to generalize, it is fairly safe to assume that children today are more sophisticated about their world than were youngsters growing up in the pre-TV era. It is estimated that children have devoted 4,000 hours to TV viewing by the time they enter the first grade. A child who has watched an attempted assassination of our President, killings in Vietnam, who has observed scenes of poverty, drug abuse, and sexual encounters, may have difficulty relating to a story about a white, middle class family living in sweet harmony. Is it any wonder that we have reluctant readers if the adventures of Dick and Jane are the most exciting reading they are offered?

Authors are attempting to present life as it is lived by many people in many different situations. By presenting a full range of life styles they expect each child to be able to relate to a book that presents familiar situations. Today's books also extend a child's horizons by making him aware of the broad range of human experiences outside of his own immediate boundaries. Children can feel more comfortable as they cope with divorce in the family, or an alcoholic relative, knowing that other children may also face similar problems. Feelings of guilt may be alleviated as they learn that many children share their anxieties about jealousy, resentment toward parental controls, or sexual curiosity.

As we think about the problem further, we might consider some aspects of our responsibilities as educators and parents. If we are helping youngsters to become mature, responsible, decision-making adults, can we afford to deny them the knowledge of the problems they face? If we examine childrearing in many primitive societies we find all kinds of rites of passage of initiation practices designed to prepare the young for adult life. Sometimes the young are sent out alone for a kind of survival experience to test their ability to assume independence. How well can our youngsters cope with adulthood if they live protected childhoods? We need to help children understand the complexities of human behavior and to develop a set of values that will prepare them to make responsible decisions.

In evaluating books we need to ask how well the author has presented the story, not whether he used a four-letter word. Is it an honest, compelling account of the human experience? Will it help children gain an insight into some aspect of life? In considering realistic books, we need to preserve a balance between stories which portray people as losers, or present problems which are not resolved (although we know this is true to life). We also need a great many stories in which people rise above selfish interests, overcome seemingly insurmountable obstacles to demonstrate the highest human potential--because we know this is also true to life.

All of this may leave the reader with the impression that recent children's literature is dominated by controversial books dealing with social problems. Not so! We continue to see books dealing with everyday childhood experiences, stories about happy families, historical fiction, folklore, fantasy, science fiction and animal stories.

Illustrations are more beautiful than ever with many exciting new illustrators emerging. Books continue to delight, entertain, and enrich the lives of children. May this always be true.

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SHOPTALK:

John Neufeld, author of several excellent novels for adolescents, argues that we have not allowed adolescent novels to be realistic in his "The Thought, Not Necessarily the Deed: Sex in Some of Today's Juvenile Novels," WILSON LIBRARY BULLETIN (October 1971, pp. 147-152). "For example, books that deal with teen-age pregnancy. I have read none in which the heroine is allowed to do more than wake up one morning feeling slightly ill and feverish and worried. How, pray, did she get that way? Was it fun, or an unhappy experience for her? Was it her first attempt--boys in juvenile fiction are virile to the point of omnipotence; one shot and bang! What did she think before and what after. Sensuality, as well as babies, exists, after all. But not, so far, in juvenile novels.

. . .

What then, after all this, does one want in a juvenile novel? Simply, I want a whole kid. I want a girl who's curious about sex, perhaps afraid of pain. I want a boy who's afraid he might not be able to perform as he thinks he should. I want dirty jokes, since they exist, and slanderous asides about that girl just ahead of us in the hall. I want trepidation and nerves and success and elation and experience and naivete. I want, simply, kids in books allowed the same freedom of their imaginings they are allowed in real life. Anything less is, to me, dishonest."

Dr. Constance M. McCullough urges that parents and teachers read aloud to students. While her remarks are aimed at the reader in the primary years (or earlier), her remarks are almost as applicable to junior high or high school students. Amost anyone, unless he/she is tone deaf, likes to be read to assuming the material is inherently worth listening to and the reader projects interest and enthusiasm. Dr. McCullough's remarks appeared in the LOS ANGELES TIMES, Oct. 12, 1975, p. IV-10.

THE ELDERLY PERSON AS A SIGNIFICANT ADULT IN ADOLESCENT LITERATURE

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Many things can be said about recent trends in adolescent literature. One can argue the pros and cons of violence or the emphasis on the occult. One can argue the literary merit of many new adolescent books or one can adopt the "if kids are reading it, it's O.K." attitude. At any rate, authors like Judy Blume and M.E. Kerr keep cranking novels out at the speed of two or more per year. As a professional dealing with adolescent literature, I feel the necessity to try and distinguish some of the trends I see winding through much of the newer literature for adolescents.

A particular trend that has occurred in the last five years or so involves the introduction of a significant elderly person in these novels meant for teenagers. The common theme I am concerned with centers around an adolescent's relationship with a "senior citizen." It is the purpose of this article to analyze the role the old person plays in helping the adolescent meet his development tasks and satisfy his psychological needs.

In beginning this study, it is first necessary to review the teenagers' developmental tasks. Essentially, the following list given by G. Robert Carlsen in a lecture takes into account those tasks which an adolescent must undertake to move on to adulthood:

a. Declaring his independence from his parents;
b. Having work experience outside the home;
c. Establishing a different relationship with one's peer group:
    1. New relationship with own sex
    2. Different kind of relationship with the opposite sex
d. Coming to terms with his physical body;
e. Discovering and accepting the cultural role of one's sex;
f. Finding a vocational direction;
g. Developing some sense of his own personal worth or status;
h. Developing a relationship with a significant adult.

The above developmental tasks need to be satisfied by the adolescent. However, Carlsen notes that along with these tasks go the following psychological needs of the teenager:

a. A need for a sense of status -- I am important;
b. A need for assurance of normalcy;
c. A need for role playing or testing.

The elderly people in the novels I have chosen serve as catalysts or inspirations for the teenager who is trying to surmount and satisfy these tasks and trends.

One of the most realistically portrayed teenage-senior citizen relationship is found in Norma Fox Mazer's book, A FIGURE OF SPEECH. This is the story of Jenny Pennoyer and her Grandpa Carl. For Jenny, Grandpa is the significant adult in her life. As is characteristic of this stage of adolescence, she spends all her time with him to the exclusion of her family. This relationship is illustrated in the following dialogue between Jenny and her mother:

> 'Every extra minute with him, whenever I look for you, you're downstairs. Your father's noticed the same thing. What do you do down there?'
>
> 'We talk, and play cards, and --' Jenny waved her hands helplessly. She didn't have to *do* anything, only *be* with Grandpa.
>
> 'You ought to like being with your family a little more,' her mother said.
>
> 'Grandpa *is* my family.' (NY: Dell, 1973, pp. 9-10.)

Grandpa functions as Jenny's model hero.

Grandpa and Jenny were brought together early in Jenny's life because of similar roles they were playing in the family. Carl's wife had just died and so he moved in with Jenny's mother and father feeling as if he were an unwanted fifth wheel. During that same year, Jenny was born -- the product of a birth control malfunction. From that day on the empathy between Jenny and Carl develops as they create in each other a sense of their own personal worth. Jenny says "Grandpa is my family." Carl thinks, "Of course he had a reason to get out of bed every morning. Jenny. She was his reason." (p. 12) Carl lets Jenny know the important role she plays in his life and as such, Jenny's need for a sense of status or importance is defined.

As Grandpa Carl gets older, his arthritis begins to act up and he finds it more difficult to care for himself. With this weakness on Carl's part, two things happen to Jenny. First, a mother-child protective bond starts to build as Jenny helps her aging grandfather. Secondly, she takes on the stereotypic role of female as she cooks for him, washes dishes, and sweeps the floor. Carl's rapid aging helps Jenny to role play and test herself in this cultural sex role.

Going along with Jenny's acceptance of her sex role is the new or different relationship that she develops with with members of her own sex and those of the opposite sex. When Jenny's handsome brother, Vince, comes home and announces his marriage to Valerie, this announcement seems to parallel sexual awareness in Jenny. Her relationship with her sister, Gail, and her relationship with her best friend, Rhoda, changes when these girls discover boys. Jenny starts to sense a quality of determination in Gail and Rhoda that she hasn't noticed before. When Valerie discloses to Jenny that she wants Grandpa's apartment for herself and Vince, Jenny bristles with much the same determination of a protective lioness and her young.

> Valerie closed the drawer. 'You're a regular little mother hen about your grandfather, aren't you? I notice at the dinner table how you're always watching him, picking up his fork if he drops it, stuff like that.'
>
> Jenny slapped down a card, black two on red three. Hold out the ace of hearts. She watched Valerie looking with that measuring look in her eyes. How had she ever thought she liked Valerie? Now she didn't like her at all. No, not at all! Valerie was small boned, short, almost frail looking, but Jenny sensed now that there was something strong as steel inside her. Well, I'm strong too, Jenny thought, and so is Grandpa. Absently she put a red ten on a black jack. She'd never thought of herself as strong before and suddenly had an image of herself with a lance taller than she, barring the way to Grandpa's apartment while Valerie and Vince futilely tried to get past her. Past her? Muscles Pennoyer? She giggled. (p. 61)

Grandpa tries to help Jenny come to grips with her changing relationships. In an effort to get Jenny to see that these new relationships are just a part of growing up, he points to the universality of Vince and Valerie's predicament. He says:

> 'They're doing what they have to do. Young people have to get together, get married, have a place to live-- (p. 66)

It is important to note here that it is Grandpa once again who helps Jenny come to grips not only with her new relationship with women, but also with males such as her brother, Vince.

It is in the developmental task of declaring independence from parents that Grandpa is the most important. Throughout the novel, Jenny keeps noticing flaws and inconsistencies in what her parents say and do. Her father always told Jenny to respect her elders and yet he constantly down-grades Carl. Finally, she points out the inconsistency to her father.

> 'How come you're always telling me to respect my elders?' Jenny broke in. 'Grandpa's your elder, and that's not a very respectful way to--'

> 'You finished eating, big mouth?' her father said. 'Well, finish up and be quiet.'
>
> Jenny plunged her fork viciously into a scrap of biscuit. Kill, kill. One law for them, another for kids. (p. 29)

These parental flaws are measured in Jenny's eyes against the total honesty and straightforwardness of her Grandpa. She longs not to be dependent on her parents.

Jenny breaks with her parents the day she finds out they are plotting to place Carl in a nursing home. Although she is sworn to secrecy, her allegiance to Grandpa is greater and she discloses the secret to him. At this point, Carl embarks on a physical fitness program to get himself ready to travel on his own. On the day Carl is to secretly leave, Jenny follows him. Carl tells her to return home, but the hypocrisy and other faults of her parents are too much for her. Her love for her grandfather is stronger than that for her parents. She boards the bus and declares her independence.

This choice of Jenny's marks a major point in her adolescent life. What follows is a series of events in which she experiences hunger, exposure, and her grandfather's death. These experiences coupled with her burial ritual for her grandfather signify Jenny's initiation into young adulthood. When Jenny does return home, she is no longer little Jenny. The entire family treats her with a greater degree of respect. She summarizes her change when she suggests that Grandpa had gone to sleep. "No, she musn't say that. He had died. He had hated it when people didn't say what they meant, covering up a true word with a phoney one." (p. 157)

Grandpa was a senior citizen, but he was more than "a figure of speech" in Jenny's life. Throughout their relationship he aided her in overcoming her tasks and needs on her way to becoming a young lady. At the end of the story, one gets the feeling that Jenny will miss Grandpa, but what he has taught her will stay with her long after the aching in her heart has passed.

Another book that emphasizes a teenager-older person relationship is Barbara Wersba's novel, THE DREAM WATCHER. This is the story of an adolescent misfit named Albert Scully. Albert sees himself as a failure at everything. He contents himself with dreaming and reading Thoreau. The elderly lady who lifts him from his depths of depression is Mrs. Orpha Woodfin. Mrs. Woodfin, like Grandpa Pennoyer, does her best to help Albert confront the maturation tasks that await him.

To begin with, Albert has a set of parents who are more wrapped up in their own problems than with anything else. His mother is characterized as a nagging wife whose great dream would be to own everything pictured in HOUSE BEAUTIFUL. In Albert's words:

> Take my mother. Her idea of life is to move to Beverly Hills, California, and have a swimming pool and servants and TV in every room. She would also like to have a Cadillac and a mink coat and a husband who was a movie producer or something. (NY: Atheneum, 1968, p. 4.)

Likewise, his father has problems. In fact, Albert parallels his father's life to that of Willy Loman in DEATH OF A SALESMAN.

> . . . I mean, he doesn't make very much money and is always over his head in installment payments. No sooner does he buy my mother one thing than it collapses and he has to begin a set of payments on a better model. That's how he is like the man in the play, Willy Loman. You see, Willy Loman once had dreams of a better life and so did my father. (p. 5)

Add to this the fact that Albert's father is an alcoholic.

Besides parents who have problems, Albert has just about every other problem an adolescent could have. He does poorly in school, he's a social outcast, he doesn't like rock music, he doesn't have a girlfriend, he doesn't belong to a gang and he likes gardening.

Into this adolescent life laden with problems comes a British grande dame of the theatre -- the elder Mrs. Orpha Woodfin. From their first discussion of good sherry and KING LEAR, a bond forms between Mrs. Woodfin and Albert. In fact, during this first conversation, Albert says:

> 'Listen,' I said suddenly, 'this will probably sound insane to you, but I've been feeling like killing myself because my whole life is so lousy. What I mean is, I have a very lousy life and it's nobody's fault but my own.'
>
> 'Extraordinary,' she said. 'How do you intend to remedy the problem?' (p. 30)

Like many teenagers, Albert is searching for many things. The first night he keeps emphasizing his peculiarities. His love for NATIONAL GEOGRAPHIC and gardening and Shakespeare are mentioned. Of course, he is searching for the psychological need of assurance of his normalcy. Mrs. Woodfin places him in a group of "different" people that includes Plato, Beethoven and Sir Francis. She also satisfies his need for a sense of status by telling him he is in a class with geniuses, he looks superb, and he will be the friend of this grande dame. Albert even finishes up this first encounter by role playing a great actor as he returns to the realities of his home life. In one brief meeting, Mrs. Woodfin helped to satisfy Albert's psychological needs. The developmental tasks take a bit longer.

In another meeting, Scully confesses that he wants to be liked. "If somebody just liked me, I'd feel better." (p. 70) He points out that he can't understand the motivation of his peers. She asks him if he ever thought of being himself. The thought of being himself stunned him as did the Jewish proverb she was quoting, "'If I am not for myself, who will be for me? And if I am only for myself, what am I?'" (p. 71) By the end of the conversation, Albert has begun to see some sense of his own uniqueness and personal worth.

It should be obvious by now that Mrs. Woodfin becomes the significant adult in Albert's life. He compares his parents to her and, of course, they come out sadly lacking. Through her stories about her early years in London, she helps Albert to come to terms with the role he is to play as a male member of society. Her frank discussions of sex help him lose the fears that he was a sex maniac. She allows him to state a vocational direction and then she is unmoving in her stand that he must finish high school and "pay his dues."

As a result of all the above hurdles that Scully jumps, he is now prepared for the break with his parents. He has the confidence to tell his parents college is not for him. He wishes to be his own man and not a pawn for their unsatisfied ambitions.

Scully is well on his way to maturity when Mrs. Woodfin dies. Her death is compounded by his mother's lesson to him about Mrs. Woodfin. She tells Scully his great friend was a pauper, a cheat, a fraud, and a liar. His mother's verbal abuse of the dead Mrs. Woodfin continues until his father forces her to stop. "I want him to grow up" is her only answer.

Scully at first felt resentment toward Mrs. Woodfin for the lies she had told him, but after the initial shock of her death subsided, the lessons she taught him came floating back.

> . . . What mattered was that she had made me feel different -- and because of that, I had seen myself as a person for the first time in my life. Somebody called Albert Scully, who could be the biggest freak in the universe, but who would still be somebody. Mrs. Woodfin's life had been sad, and yet

> she had made poetry out of it with people like Peter and Bertie. She had believed the right things about what was good and beautiful -- and so I had believed them, too. That was the point, the whole point, and it made Mrs. Woodfin special. Because she had given this thing to me . . . (pp. 170-171)

Like Jenny in A FIGURE OF SPEECH, Albert has succeeded in climbing the ladder of tasks and needs. He is a different person than he was at the start of the story and as he says in the last line, with Mrs. Woodfin's help, "I was going to be all right." (p. 171)

The third book chosen for this discussion of elderly people in adolescent literature is Theodore Taylor's, THE CAY. This is the story of an American boy named Phillip Enright who was living with his family on the island of Curacao off the coast of Venezuela just before World War II. In an effort to appease his nagging wife, Phillip's father places his son and wife on a ship headed for Virginia in order to protect them from the possibility of a German attack.

On the voyage home, the ship is attacked and Phillip and his mother become separated. Phillip wakes up on a raft manned by a huge black man named Timothy. Timothy nurses Phillip back to health but several days after the rescue, Phillip goes blind as a result of a crack on the head. The rest of the novel concerns itself with the life and death survival struggle that Timothy and Phillip undergo on a deserted island in the Caribbean.

Admittedly, this book is different from the preceding two. Phillip is not worried about acne or the next teen dance, but in his own way, he climbs a ladder of developmental tasks that finally place him on the level of adulthood.

Obviously, one of the hardest lessons for Phillip to learn is to accept his blindness. Timothy teaches Phillip to compensate by fine tuning his other senses. Unfortunately, this takes discipline -- something Phillip had very little of. When Phillip begins to function on his own, he starts to feel a sense of worth. He climbs the palm tree to get the life-saving coconut milk and at this point, he feels needed and worthwhile.

Timothy helps Phillip come to terms with his physical body. Up until the attack, Phillip had never had to test his youthful body. Now, sightless, Phillip was forced to do his share in terms of climbing, hauling, weaving or fishing in order for both humans to survive. He finds his body an untouched resource ready to be tapped.

A new relationship begins between himself and this black member of the same sex. Phillip begins to realize the fallacies of his mother's prejudiced cliches about blacks. But, more importantly, Phillip begins to come to terms with a true love bond between two males.

Timothy realizes that he might not live much longer and he therefore starts Phillip on a program to develop his self-sufficiency. Phillip takes test after test in an initiation rite type of ceremony. When Timothy is relatively pleased with his charge's progress, a hurricane strikes the island. At this stage in the novel, Timothy becomes a Christ figure sacrificing himself for Phillip.

> Standing with his back to the storm, Timothy put my arms through the loops of rope, and then roped himself, behind me, to the tree. (NY: Doubleday, 1969, p. 108.)
>
> Timothy had been cut to ribbons by the wind, which drove the rain and tiny grains of sand before it. It had flayed his back and his legs until there were very few places that weren't cut. He was bleeding, but there was nothing

> I could do to stop it. I found his hard, horny hand again, wrapped mine around it, and lay down beside him. (p. 111)

It is shortly after this that Timothy dies. In Phillip's case, just as in Jenny's and Albert's, the lessons and tasks he was helped through by the elder give him the maturity and presence of mind to go on. Phillip musters up all the discipline and physical fortitude that Timothy's lessons had given him. He takes charge of his own survival and lives to be found and re-united with his parents.

Timothy's friendship and help have changed Phillip by the story's end. He returns to Curacao to play with his old friends, but as he says, "it wasn't the same." Phillip spent more time at the docks visiting with the black people. "I felt close to them," he says. Timothy gave Phillip the knowledge and the courage to accept the responsibility of adulthood. In his own way, Timothy led Phillip through a series of developmental tasks leading from adolescence to young adulthood.

The fourth book considered in this article is John Donovan's REMOVE PROTECTIVE COATING A LITTLE AT A TIME. This is the story of fourteen-year-old Harry Knight who is the son of an immature couple named Bud and Toots. The main action in the story centers around Harry's relationship with seventy-two-year-old Amelia.

In many ways, Harry's situation is similar to that of Albert Scully's in THE DREAM WATCHER. Harry feels himself just floating along as Mr. Average. He can't get much help from his parents because his mother is having a nervous breakdown and his father is an immature neophyte in a mature business world. This situation paves the way for Harry's relationship with a significant adult -- Amelia.

Amelia helps Harry mature in many ways. Her primary contribution to Harry's maturity is her ability to listen to him and their ability to talk with utter frankness to each other. Amelia becomes Harry's sounding board against which he can bounce off all his personal problems.

A parallel can be drawn between Amelia and Carl Pennoyer. Both senior citizens have an honesty about them that allows the two teenagers to drop all pretenses and to deal with the questions that are bothering them. Amelia's frank discussions about sex help Harry not only come to terms with his physical body, but also become aware of the cultural role he is expected to play. As their relationship continues, Harry begins to take on the role of male protector.

> Harry and Amelia sat for several minutes. They didn't say anything, though each glanced at the other for a second or two from time to time. For Harry, it was a strange and unusual time. He had never 'felt' anything before. He had had a lot of responses to thought and events, but had never felt aggressive in any relationship that was a part of his life. Trying to make out with Marilyn Ralston, and failing, seemed the closest thing to aggressiveness that Harry could remember feeling. Brendan and Sarah confused him. He was confused by Bud and Toots. Not by Amelia. (NY: Dell, 1973, p. 40.)

The story continues and Amelia seems to be weakening physically. The weaker she gets, the more responsibility Harry takes on. This responsibility and genuine love for someone else develops in him a sense of his own personal worth. Harry's acceptance of responsibility for Amelia also has carry over within his own family. He changes from a burden to his father to a helper. Amelia's dependence on Harry has sent him climbing the ladder to maturity a bit quicker than he might have otherwise.

Harry Knight at the beginning of REMOVE PROTECTIVE COATING A LITTLE AT A TIME is a pouting, attention-seeking child. By the end of the story, he can say, "Parents are people who get a lot of responsibilities when they get married and have families," (p. 60) and he has learned to love and learned to protect and provide. Although Amelia's disappearance or death at the end of the novel is difficult for Harry to handle, one gets the feeling that, like Albert Scully, Harry will be all right.

At the beginning of this article it was stated that the purpose of this discussion would be to analyze the role of the old person in four novels written for adolescents. In all four books, it can be seen that one thing the teenager gets from the senior citizen is help in accomplishing the adolescent developmental tasks as well as getting aid in satisfying psychological needs.

The teenager in each of the novels is attracted to the elderly person because of that person's honesty and lack of superficiality. Echoes of Ken Donelson's findings appear here. Adolescents seem to be searching for human models who personify values worth living for. In each of the stories, parents are compared to the significant older person and this comparison yields a shallowness and hypocritical life style on the parent's part. Parents in these novels represent 20th Century plastic, disposable, mass produced beliefs, life styles and souls. The elderly represent those aspects of life that outline Dixie cups and Saran Wrap. The older people have lessons for the young. These young people listen to the stories and lessons that have withstood the test of time. Armed with this knowledge, the adolescents can surmount the tasks that confront them on their way to adulthood.

One of the lessons common to all four novels has to do with the acceptance of death. In each book, the significant elderly adult dies. The death of Mrs. Woodfin, Grandpa Pennoyer, Timothy, or Amelia seems to be the ultimate lesson that these elderly people have to share with their young friends. Throughout each book, all the aid given to the young to accomplish developmental tasks is necessary for them to accept the deaths of their friends in the end. Phillip, Jenny, Timothy, and Harry call on all the discipline, love, and knowledge of life they have gained in order to accept death and go on living. Acceptance of death might very well be considered the ultimate developmental task in the novels discussed. In each book, the adolescent accepts the death and with that acceptance comes the maturity they have searched for throughout the novel.

Old people in literature for adolescents act as teachers and personifications of values worth living for. In the age-old tradition, the old teach the young and with their lessons learned, readers of these four novels get the feeling that the young "were going to be all right."

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SHOPTALK:

"Negroes are menials who speak incorrect English. They are inclined toward crime, strong drink, and they 'shuffle.' This composite picture of the Negro American is the one presented to thousands of young readers of the Nancy Drew series." Thus wrote James P. Jones in his "Negro Stereotypes in Children's Literature: The Case of Nancy Drew," JOURNAL OF NEGRO EDUCATION, Spring 1971, p. 121. For other articles dealing with the insensitivity of authors of children's and adolescent books toward non-WASP groups, note Sol Cohen's "Minority Stereotypes in Children's Literature: The Bobbsey Twins, 1904-1968," EDUCATIONAL FORUM, Nov. 1969, pp. 119-125; Paul C. Deane's "The Persistence of Uncle Tom: An Examination of the Image of the Negro in Children's Fiction Series," JOURNAL OF NEGRO EDUCATION, Spring 1969, pp. 140-145; John T. Dizer, Jr., "Stratemeyer and the Blacks," DIME NOVEL ROUNDUP, Oct. 1975, pp. 90-118; James P. Jones' "Nancy Drew, WASP Super Girl of the 1930's," JOURNAL OF POPULAR CULTURE, Spring 1973, pp. 707-717; J. Frederick MacDonald's "The Foreigner in Juvenile Series Fiction, 1900-1945," JOURNAL OF POPULAR CULTURE, Winter 1974, pp. 534-548; and Peter A. Soderbergh's "Bibliographical Essay: The Negro in Juvenile Series Books, 1899-1930," JOURNAL OF NEGRO HISTORY, April 1973, pp. 179-182.

ISABELLE HOLLAND-NOVELIST FOR ADOLESCENTS

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The adolescent today is faced with a world of uncertainties. He is concerned about himself, the acceptance of others, his sexuality, his place in society. Isabelle Holland has taken the perplexing adolescent's world and given it meaning in her novels. Although she has written many adult Gothic novels (KILGAREN and TRELAWNY, and MONCRIEFF, Weybright and Talley), her adolescent novels should be included on every reading list. She has the ability to write convincing dialogue, create in-depth characterizations, and also tell a good story. Her novels deal with acceptance. In order to better review her work, I talked with her on the telephone about her writing. Some of her comments are included in this article.

Perhaps Ms. Holland's most unusual and sensitive adolescent novel is THE MAN WITHOUT A FACE (Bantam, 1973). The author deals with the subject of homosexuality and makes clear to the student that it is not a dirty word. The book was originally intended for an adult audience, but her editor introduced into the adolescent field. Ms. Holland grew up in England in the late 1920's and 30's where she attended boarding schools. She felt that the English theory of education helped breed homosexuality. She explained, "The situation was extremely illogical. There (in England) the boys were sent to boarding school at age seven and expected not to engage in homosexuality where they were in close contact with only other boys and schoolmasters. They were placed in an atmosphere where it was possible for homosexuality to exist." Perhaps her awareness of this problem helped her create the significant relationship between Charles Norstadt and the man without a face.

Charles, a fourteen year old, has been raised by a childlike, temperamental mother and intermittent fathers. He also has an older sister preoccupied with her own adolescent problems and a younger sister who provides some compassion for his frustrated existence. He is full of hate and despair and feels that love can only cause destruction for those involved after witnessing his mother's three broken marriages. His only escape from his tyrannical mother and intolerant older sister is to enroll in St. Matthews, a private school for boys. But, Charles is unable to pass the entrance exams. While spending the summer at his family's beach cottage, Charles befriends Justin McLeod, the man without a face. McLeod acquired this name because he has only one-half of a normal face. The other half was badly burned as a result of an automobile accident in which a child was killed. Justin lives the life of a hermit, avoiding the possibility of pain by social contact. Charles, out of loneliness and the need for male companionship, asks Justin to tutor him in order to pass the exams. The relationship begins reluctantly; each individual is afraid to give much of himself to the other. Eventually, Charles and Justin learn to trust one another. Charles begins to lose his bitter outlook on life, to hope for a future simply because he has found acceptance for what he is from another human being. He becomes interested in flying, in continuing school, in living. He is still unsure of himself and his relationship with others, but Justin is slowly filling the void. Charles senses a feeling of affection toward Justin, but not until Justin gives Charles overt approval does Charles realize how valuable Justin's friendship is to him. Justin calls Charles "son," and Charles realizes that Justin does care. Their relationship is shattered when Charles discovers that Justin is a homosexual.

After discovering that his cat has been killed and that his father deserted his family, Charles has no place else to turn for comfort but to Justin. Because of his need to reach out and be loved, he has a sexual experience with Justin. After realizing what he had done, Charles fears for his own sexuality and is afraid of Justin. Charles avoids any confrontation with Justin, reverts back into his world of bitterness, and is sure that love can bring only destruction to those involved. This feeling of despair is alleviated when Charles receives a letter from Justin which states in part:

> Knowing you I am reasonably certain that you'll have a delayed reaction about that last morning that will cause you a lot of pain and remorse. Don't let it. You gave me something I hadn't ever expected to have: companionship, friendship, love -- yours and mine. I know you don't care for the word. But try to learn not to be afraid of it.

Justin loves Charles simply for what he is. Charles' awareness of this love allows him to accept his feelings for Justin. He grows from the candy-coated world of adolescence into the nebulous, non-black or white area of adulthood and carries with him the memory of his love for Justin and Justin's words, "You can be free from everything but the consequences of what you do." These consequences do not have to ruin the rest of one's life.

The relationship between Charles and Justin is presented realistically and unsentimentally. Each individual grows because of the relationship, and neither is demeaned or destroyed because of the experience. Ms. Holland's skill in creating this relationship without passing judgment is praiseworthy. Perhaps she handles it so well because of her own world view. "When I am presented with a negative view of life, I am depressed. When somehow a human being is debased then that depresses me." Her characters are never debased; they are always presented humanly.

Man's inhumanity to man is the basic theme of CECILY (Bantam, 1972), Ms. Holland's first book. This novel should be read by all teachers as well as adolescents. The young girl in the book, Cecily, is modeled after Ms. Holland when she was a child in school. The dialogue, as in all of her books, is extremely realistic. When asked how she achieves such true to life dialogue, Ms. Holland said, "If there is a gift I have, it is nothing to do with brains. I can just remember what people said verbatim twenty years ago. I am not a visual person. I can live in the same room and work in the same room for eight years and not tell you the color of the walls. In a sense, when I write it is as though I were watching a movie in my head and I hear my characters talking." When one reads CECILY, it is as though one were eavesdropping on a conversation in progress in the next room.

Elizabeth Marks is a young woman who has always been successful in all of her endeavors. She has a fiance who adores her, a teaching job that many women twice her age would want, and an attractive appearance. While teaching at a private school for girls in England, she encounters her nemesis when she meets Cecily, a thirteen year old lacking all of the attributes that Elizabeth admires. She is plump, clumsy, messy, unpopular, and overemotional. All of the girls in Elizabeth's classes respond to her rigid, traditional approach to teaching except for Cecily. Elizabeth fails to see any reason to like the girl and goes out of her way to either ignore or punish her.

Elizabeth's animosity overrides her common sense when Cecily complains to her that she feels sick. Elizabeth does not believe her story and begrudgingly allows her to convalesce in the sick room. Meanwhile, another girl looks quite pale and listless, and Elizabeth fears that she should be in the sick room instead of Cecily. But the girl denies that she is ill. When the girl is eventually rushed to the hospital for an appendectomy, Elizabeth feels that she should have forced the girl to rest in the sick room. The guilt stemming from her indecisiveness causes her to blame Cecily for the girl's attack of appendicitis. Elizabeth accuses Cecily in front of the other girls by saying, "And, it might interest you to know, further, that if you hadn't made such a fearful fuss about getting into the sickroom where you could laze for a while; Ann might have been there yesterday. The doctor would probably have seen her, and this whole miserable night's work could have been avoided."

Elizabeth's humiliating words are well remembered by the other girls who continue to torment Cecily by the repetition of them. She finally runs away. Elizabeth regards her disappearance as only a hindrance to her own social activities, not as an indication that the girl is miserable. Elizabeth and her fiance finally find Cecily at a circus. She looks disheveled. Elizabeth unthinkingly slaps her and, instead of seeking to find out why she ran away, scolds her for her childish behavior. Ted, her fiance, is sickened and disillusioned by her inhumanity toward Cecily. Elizabeth, due to her selfishness, loses Ted, loses the respect of her headmistress, and loses track of her misplaced values. These losses cause Elizabeth to reevaluate her standards and to decide to help Cecily out of love, not out of a duty to the school. She learns how to place herself in the position of the student.

The character of Elizabeth is extremely well-drawn as are most of the characters in Ms. Holland's novels. She believably changes from an egotistical, domineering perfectionist to a tolerant, accepting human being. Characterization in Ms. Holland's stories is uppermost in her mind when she begins to write. "I think up an idea of relationships between two central characters to begin with. In CECILY, the child is me when I was in an English boarding school. The other side of my character is Elizabeth. There is no character that I create that isn't a side of me." This knowledge of her own humanity helps her to create real human beings rather than stick figures.

A novel that seems to be increasingly popular with adolescents is HEADS YOU WIN, TAILS I LOSE (Lippincott, 1973). Ms. Holland stated, "I was a fat child trying to be happy." The heroine of this novel is also a fat child fighting her dilemma. Melissa is a sixteen year old with a multiplicity of problems. Her mother and father are constantly arguing, using Melissa as the catalyst for the majority of their quarrels. Her love interest, Ted, readily admits that he finds her unattractive because of her obesity. She has no one to turn to. Her conversation with her father expresses her frustration:

> It's just like I said, Daddy. Heads you win, tails I lose. One minute I'm almost an adult and shouldn't behave like a child. The next minute, when I try and talk to you as though I were an adult, all of a sudden I'm a child and mustn't be rude to my elders. You have it both ways.

She is caught in between adolescence and adulthood. Fortunately, to try to find some acceptance in her world, she accepts a part in the school play on the condition that she lose some weight. Unfortunately, she finds her mother's diet pills and begins to take them as a means to achieve her weight reduction goal. She finds herself depending upon the diet pills just to make it through the day and sleeping pills to rest during the night. She does lose weight rapidly, but also finds that she must continually increase her daily dosage. She finally freaks out during a play rehearsal, and her addiction is discovered. Her mother, meanwhile, has become an alcoholic, and is oblivious to Melissa's problems. Melissa turns to her father for acceptance, and he is finally there to help her. Melissa conquers her weight problem with the help of a nutritionist and realizes that her parent's marriage will probably end. She accepts this knowledge and decides that her life is her own to live; she does not have to be as miserable as her parents. The ending is not a storybook ending with everyone living happily everafter. Ms. Holland leaves her readers with the thought that perhaps life is not always happy, that adversity can be overcome.

One of the adverse experiences that we all have in our lives is the death of a close relative. Ms. Holland's latest novel, OF LOVE AND DEATH AND OTHER JOURNEYS (Lippincott, 1975) presents the problem of how to accept the death of a loved one without feeling resentment. Meg Grant, a fifteen year old, has been fortunate in having a loving, caring mother who has always made life worthwhile. She is unable to accept the fact that her mother is going to die. Her life becomes meaningless; she feels that she has nothing to look forward to but her own death. Although her parents have been divorced for quite awhile and Meg hardly knows her father, she becomes reacquainted with him. She resents him for his lack of interest in her while she was growing up. After her mother dies, Meg is forced to live with her father in America. He and his new wife accept her readily, but Meg misses the bohemian life that she shared with her mother in Europe. She cannot convince herself that her mother is gone and is unable to grieve for her death. After many confrontations with her father, she finally realizes that she cannot live a life in the past. She learns to remember her mother as she was before she became ill. She accepts her death and begins to live again as her mother would have wanted her to.

Ms. Holland's novels would be a welcome addition to any adolescent library. The problems her characters experience are real and universal. She stated that a lot of her mail concerning THE MAN WITHOUT A FACE is from young men who were emotionally moved after reading the novel as they, too, had had an experience like this. Ms. Holland realizes that the adolescent is looking for acceptance. When she wrote CECILY, she felt, "Cecily wanted acceptance so badly. She wanted everyone to like her as I did when I was a child." If the student can vicariously experience the problems dealt with in Ms. Holland's novels, he might perhaps be better able to handle those problems if he should confront them in reality.

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SHOPTALK:

G. Melvin Hipps defends adolescent literature against some common objections in his "Adolescent Literature--Once More To The Defense" (CSSEDC NEWSLETTER, March 1974). Here's one objection and Hipps' response.

"OBJECTION: So-called adolescent literature is ephemeral and faddish. It lacks the quality of timelessness that great literature possesses. When the particular situations explored in adolescent novels have changed, no one will read them any more.

RESPONSE: One thing really bothers me about this objection. What I suspect really lies behind it is the fear that if we teach ephemeral literature as part of our curriculum, we shall be continually having to change the curriculum. This of course would be a bit more taxing than teaching essentially the same 'timeless' literature year after year. We must distinguish between truly timeless literature (if indeed there is any such thing) and literature that has been rendered timeless artificially by its recurrence in a long line of tired old anthologies or curriculum guides. 'Official curricula' often bestow timelessness on literature that might otherwise be considered ephemeral. If the test of timeless literature is its continuing appeal to an audience somewhat broader than English teachers, then I'm afraid there are fewer classics than most of us would like to admit. Some novels, such as Knowles' A SEPARATE PEACE have become minor 'classics' of adolescent literature. One might ask whether these novels have frequently been included in curriculum guides because they are inherently superior or whether they have been judged superior because they have appeared frequently in curriculum guides. If the latter is true, then timelessness and faddishness may not be as antithetical as we might have imagined. After we have puzzled over what 'timelessness' and 'faddishness' really mean, we then have to ask: What is wrong with ephemeral or faddish literature? If one believes that it is better for students to read something than nothing, then faddishness may become a thing to be valued rather than scorned. Moreover, if one believes that a person develops taste only by wide reading of literature of different quality, then ephemeral literature becomes just as important as any other kind."

"During the past few years, in the name of 'realism,' there has been a stream of books with drunken mothers and no-good fathers. The children are left defenseless and alone in a world which they do not understand and with which they cannot deal unaided. This is the great adult 'cop-out.'. . .This is no more honest realism than the too-too wholesome books of a bygone era, in which adults were all-knowing and close to perfection, and children learned to be good." (Betty Bacon, "From Now to 1984," WILSON LIBRARY BULLETIN, October 1970, p. 157.)

AN ANNOTATED BIBLIOGRAPHY OF RECENT FICTION ABOUT NATIVE AMERICANS FOR YOUNG PEOPLE IN GRADES 7 THROUGH 12

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From the day that Columbus "discovered" America, the white man has been invading the Indian's land and taking whatever he wanted. To justify this usurpation, the white man created a myth about the Indian, partly to appease others who might object but also to quiet any guilt feelings of his own. This mythology revolved around beliefs that the Indian was a stupid, lazy, warlike, uncivilized savage. Newspaper accounts of the day exaggerated Indian acts of violence against settlers while ignoring or minimizing those perpetrated by whites. The stereotype created in the nineteenth century persisted, and until recently books and movies portrayed the Indian as the "bad guy" with such success that even Indian children believed they were inferior.

Fortunately, modern authors of books for young people are helping correct misconceptions built up over the years. Their books not only give the young white person a more accurate understanding of this country's dealings with the Indian and an appreciation of Indian values, but also help the Indian reader to develop a more positive self-image.

In 1973 the National Council of Teachers of English published LITERATURE BY AND ABOUT THE AMERICAN INDIAN: AN ANNOTATED BIBLIOGRAPHY FOR JUNIOR AND SENIOR HIGH SCHOOL STUDENTS, by Anna Lee Stensland, an aid to teachers and librarians in selecting young people's books which give a more accurate picture of the American Indian. Stensland's bibliography annotates books in those areas: myth, legend, oratory, and poetry; fiction; drama; biography and autobiography; history; anthropology and archaeology; modern life and problems; and music, art, and crafts.

Fiction seems to me the most important of these categories because most young people are interested in it and the original negative stereotype gained its force from the pages of fiction and can best be corrected there. Three years having passed since the publication of the Stensland bibliography, many new books have been written about the American Indian. My bibliography is an attempt to expand the fiction section of the Stensland book listing books written since 1973 plus a few novels which may have been overlooked.

In the Stensland bibliography, fiction was separated into junior and senior high, but I have made no such separation. Most of the following books would be appreciated by both age groups. When a book seems to me definitely for one group and not the other, I have indicated the level in my annotation. To help the teacher who might want to assign supplementary reading, I have divided the books into three categories.

LIFE BEFORE THE EUROPEANS

Lloyd Harnishfeger, PRISONER OF THE MOUND BUILDERS, Minneapolis: Lerner Publications, 1973. While on a solitary hunting expedition, O-Tah-Wah goes too far south and is captured and enslaved by the Mound Builder Indians of what is now Central United States. Well-written, exciting tale of escape that provides details of Indian life in prehistoric days.

Mary Q. Steele and William O. Steele, THE EYE IN THE FOREST, NY: Dutton, 1975. Kontu, a novitiate priest of the Adena tribe of prehistoric Midwestern America, his teacher, and two hunters search for the sacred place of the origin of their tribe so that the tribe can return to it and escape imminent extinction. Along the way they are joined by Neeka, a slave girl with advanced, perhaps anachronistic, ideas.

CONFLICT WITH THE EUROPEANS

Betty Baker, AND ONE WAS A WOODEN INDIAN, NY: Macmillan, 1970. Set in Arizona in the 1850's, this comedy-adventure of two Apaches trying to destroy a wooden statue made of one of them by Yankee soldiers fails to match the superior quality of Ms. Baker's other books.

Betty Baker, KILLER-OF-DEATH, NY: Harper, 1963. Portrays the daily life of Apache Indians in the middle 1800's while presenting two conflicts--between the Indians and the foreign invaders and between two young warriors, one a shaman's son who resents the other's ability to have mystic visions.

Betty Baker, A STRANGER AND AFRAID, NY: Macmillan, 1972. Sopete, a Wichita Indian captured by the Cicuyens, a pueblo people of New Mexico, leads Coronado's 1540 expedition of Quivira, near his own people, and must decide whether to stay with his native tribe or to return with his younger brother to the Cicuyens, whom his brother has chosen. Makes history of the sixteenth century come alive.

Betty Baker, WALK THE WORLD'S RIM, NY: Harper, 1965. Vivid story about the sixteenth century journey from Texas to Mexico City by Chakoh, a fourteen-year-old Indian; Esteban, the black slave who helped the Spanish explore the Southwest; and three Spaniards. Tempted to stay in Mexico City because of the abundance and variety of food, Chakoh finally returns to his own people.

Nathaniel Benchley, ONLY EARTH AND SKY LAST FOREVER, NY: Harper, 1972. Dark Elk must prove his manhood in order to win the girl he loves during 1874-1876, the two years preceding the Battle of Little Bighorn. Battle scenes, as described by an inexperienced and confused onlooker and sometime participant, are among the strong points of this exceptional novel about the inevitable loss of a way of life.

Mary Joyce Capps, YELLOW LEAF, St. Louis: Concordia Publishing House, 1974. When the Indians of the Great Smoky Mountains are driven west across the Mississippi, a three-year-old girl is separated from her family and found by a white trapper, who adopts her and takes care of her until he is killed by prejudiced townspeople when she is twelve. Determined to find her real family, the girl goes West. Easy reading; a sympathetic portrayal of the Indian plight; a trite plot but probably appealing to young readers.

Eth Clifford, BURNING STAR, Boston: Houghton Mifflin, 1974. Fictionalized version of the reign of Montezuma over the Aztec Empire as told by One Reed, a young Aztec who first sees Cortez and thinks him to be Quetzacoatl, god of light, peace, and plenty. Exciting story which imparts considerable information about Aztec beliefs and customs.

Augusta Fink, TO TOUCH THE SKY, San Carlos, Calif.: Golden Gate Junior Books, 1971. Short, action-packed account of the 1840's in California just before the Yankees defeated the Mexicans. A fourteen-year-old Mexican forsakes his own heritage to join the fugitive Indians whose lands had been stolen by the Mexicans. Sympathetically portrays the Indian viewpoint.

James Forman, THE LIFE AND DEATH OF YELLOW BIRD, NY: Farrar, 1973. Sympathetic presentation of the Indians' struggle to save their land from the white man. Includes period from the Little Bighorn in 1876 to Wounded Knee in 1890. Contrasts Indian values, especially about land ownership, with the avarice of the white man through the characterization of Yellow Bird, the son of General Custer and an Indian princess captured after the Battle of Washita. Of the same high quality as Foreman's other fiction.

James Forman, PEOPLE OF THE DREAM, NY: Farrar, 1972. In 1877 when Chief Joseph is ordered to take his Nez Percé Indians from their home in the Wallowa Valley in Oregon to live on a reservation, they begin a journey which lasts 1700 miles and takes them almost to the safety of Canada. While accurately presenting the historic facts of this struggle to escape life on the reservation, Forman tells the story from the viewpoint of Chief Joseph, who sees the weaknesses of his own people as well as their courage and determination. A moving portrayal of a great leader.

Janet Hickman, THE VALLEY OF THE SHADOW, NY: Macmillan, 1974. Account of the

1781-82 forced migration of Moravian missionaries and their Indian converts from eastern to western Ohio and their massacre by Virginians when many Moravians return home to harvest their crops. Based on diaries and other writings of the church missionaries, the story appeals to teen-agers because its main character is a thirteen-year-old Indian boy who witnesses the entire affair.

Arthur G. Kerle, WHISPERING TREES, St. Cloud, Minn.: North Star Press, 1971. Johnny Shawano, a young Ojibway Indian, and Stephen Pierce, a French boy, become friends when Stephen first comes to America to settle in Michigan in the days when the lumbermen have just started to destroy the forests. An interesting plot line plus detailed descriptions of Indian life (such as canoe making) and the lumber industry.

Myrtle Quimby, WHITE CROW, NY: Criterion, 1970. Oklahoma during the 1880's is the setting for this story about a half-Indian girl who marries a white man. The conflict between her Indian background and white values learned at a girls' school and from her husband eventually leads to the break up of the marriage as white settlers move into the area. Provides excellent insight into the feelings of resettled Indians who face a second dispossession by white invaders.

Ernie Rydberg, THE DAY THE INDIANS CAME, NY: David McKay, 1964. Based on the 1906 migration of the Ute Indians from their reservation in Utah to South Dakota, where they thought land was more abundant. Easy-to-read, exciting story about what happens when they pass through a small town in Wyoming and the local people react to the rumors they have heard. Good for younger junior high students.

Virginia Driving Hawk Sneve, BETRAYED, NY: Holiday House, 1974. Driven by hunger and desire for revenge, the Santee Sioux attack white settlers in 1862, killing and taking captives. Later a small band of young Teton Sioux warriors ransom the captives and return them to their people. Fast-moving, impartial account of this historical episode. By an Indian author.

CONTEMPORARY WORLD OF THE INDIAN

Elliott Arnold, THE SPIRIT OF COCHISE, NY: Scribner, 1972. Back from the Vietnam War, Joe Murdock, Apache Indian, refuses to be swindled by the Anglo storekeeper or bullied by the BIA agent on the reservation. Conflict develops between Joe and the older generation who find it easier to go along with the establishment.

Frank Bonham, CHIEF, NY: Dutton, 1971. Teen-age Henry Crowfoot, hereditary chief of the Santa Rosa Indians, takes on the political wheeler-dealers of a medium-sized California town, claiming that the downtown business district has been built on Indian property. Relates Indian frustrations in a typical Bonham action-packed plot.

Ann Nolan Clark, MEDICINE MAN'S DAUGHTER, NY: Farrar, 1963. Tall-Girl, a fifteen-year-old Navajo girl, trained to take her father's place as a medicine man, decides to combine scientific knowledge with traditional Indian practice after a white doctor cures her nephew's illness. Detailed descriptions of Navajo ritual slow the story down. Indians may find the closing chapters condescending.

Eleanor Clymer, THE SPIDER, THE CAVE AND THE POTTERY BOWL, NY: Atheneum, 1972. A summer visit to her grandmother on the mesa brings a young Indian girl a new appreciation of the Indian way of life. Although written for elementary students, its brevity will appeal to some junior high students.

Molly Cone, NUMBER FOUR, Boston: Houghton-Mifflin, 1972. Deals with the school's responsibility to make education meaningful to its Indian students. Only three Indians have ever graduated from the high school of a small Northwest town; number four's chances become slimmer in his senior year. Based on an actual incident. Very good characterization of the high school principal at the beginning but not sustained.

John Craig, ZACH, NY: Coward, 1972. Learning that he is the sole survivor of the Agawa Indian tribe, an eighteen-year-old boy becomes obsessed with a search for his identity in a journey across Canada and the United States. Though he finds no trace of the tribe, his odyssey determines what he will do with his life. Young people searching for a meaning to their lives would like this book.

Mel Ellis, SIDEWALK INDIAN, NY: Holt, 1974. Falsely accused of killing a policeman, Charley Nightwind, an Indian who has always lived in the city, seeks refuge on the Indian reservation where his parents used to live. Evasion of the police, plots to destroy a dam which has flooded the reservation's best farm land, and a love story which offers insights into the modern-day problems of Indians.

Margaret Embry, SHÁDÍ, NY: Holiday House, 1971. Adjusting to white ways of living while going to an Indian boarding school and coping with a large family with an absentee father and a wine-drinking mother are everyday problems of Emma Cleveland, a young teen-age Navajo, the oldest child in her family. Good contrast of Indian and Anglo philosophies about life.

Richard B. Erno, BILLY LIGHTFOOT, NY: Crown, 1969. Billy Lightfoot, fifteen-year-old Navajo, goes against his grandfather's wishes and leaves the reservation to go to Indian school in the big city to learn about modern ways. His experiences there, including playing basketball and painting pictures, lead him to return home and spend his life painting pictures of the land he knows and loves.

Hazel Fredericksen, HE-WHO-RUNS-FAR, NY: Young Scott Books, 1970. Sent to Indian school at age eleven to learn English and take his grandfather's place as govenor of Oidak village on the Papago Reservation, Pablo returns five years later eager to help his people, but they resent him for losing faith in Papago traditions. An interesting story with good descriptions of Papago life, Indian boarding schools, and the clash between those who stay on the reservation and those who learn about other ways of living.

Bobette Gugliotta, KATZIMO: MYSTERIOUS MESA, NY: Dodd, 1974. A thirteen-year-old half-Jewish boy spends the summer of 1925 in New Mexico, getting to know his Indian heritage. Conflict develops between him and a cousin who resents the Anglo intrusion into his community. Well-plotted story, giving information about life in an Indian pueblo.

Janet Campbell Hale, THE OWL'S SONG, NY: Doubleday, 1974. Being the only Indian in an almost entirely black junior high creates insurmountable problems for Billy White Hawk, who left the reservation to live with his half-sister after his closest friend committed suicide. Teen-agers will enjoy this superior novel about the problems of being different. By an Indian author. THE WEEWISH TREE, a magazine for young Native Americans, highly recommends it, stating that "It brings home to the reader how Native Americans really feel, as they confront society outside of their families and tribes."

Jack Ishmole, WALK IN THE SKY, NY: Dodd, 1972. Set in modern New York City, the story treats the conflict between a teen-age Mohawk Indian who wants to be a singer/actor and his stubborn uncle, who wants him to carry on the family tradition of construction work on skyscrapers. Should appeal to teen-agers, especially those confused about career choices.

Anne Roller Issler, YOUNG RED FLICKER, NY: David McKay, 1968. What could be an exciting story about an Indian teen-ager continually in trouble with the law is spoiled by excessive use of unnatural conversations in which Indians discuss the history of California Indians.

Carol Lee Lorenzo, HEART-OF-SNOWBIRD, NY: Harper, 1975. Regardless of her father's threat and the hostility of the townspeople, twelve-year-old Laurel Ivy Anderson becomes friends with Hank Bearfoot, the son of the first Indian family to move to Snowbird Gap, a small Southern mountain town. A touching story of a young girl determined to leave Snowbird Gap and make something of herself until Hank shows her she does not have to leave her home to do that. Young teen-age girls will like it.

Nasnaga, INDIANS' SUMMER, NY: Harper, 1975. When the United States celebrates its bicentennial on July 4, 1976, the Indians declare themselves an independent nation and appeal to the UN for recognition. The events that follow in the next months lead to a different kind of bicentennial party than the one the President had planned. Liberal in profanity, the humor might appeal to some senior high students. Indian author.

James Rhodes, THE WAY OF CHARLES SPEAKS SOFT, NY: Criterion Books, 1972. Numerous obstacles stand in the way of Charles Speaks Soft's realizing his dream of becoming an engineer. On the verge of giving up completely, he gains inspiration when a raven that he befriended flies away after two years of hiding under some steps. An easy-to-read book that should help non-Indians understand some of the problems Indians face.

Sondra Till Robinson, ALMANSOR, LA: Nash Publishing, 1974. A half-breed girl reared by grandparents in the Almansor Valley of Southern California has an obsessive attachment to the land which dwarfs her isolation and rejection by both the whites and the Tahtem Indians of the area. The influences of both sets of grandparents on the girl and her eventual realization of the meaning of her love for the land make an absorbing story. Suitable only for senior high because of the style, maturity of theme, and sexual episodes.

Virginia Driving Hawk Sneve, WHEN THUNDERS SPOKE, NY: Holiday House, 1974. A picture of reservation life contrasting those Indians who still believe in the old Indian ways and those who have borrowed from the white man's way of life. Illustrations, brevity, and fast-moving plot make it appropriate for reluctant readers. By an Indian author.

Bruno Traven, THE BRIDGE IN THE JUNGLE, NY: Hill and Wang, 1974, (c 1938). A Mexican-Indian boy, sure-footed when barefoot, falls from a bridge and drowns while wearing shoes given him as a present by his brother who has returned from working in Texas. Symbolic narrative of destructive effects of contact with white civilization upon the Indians. Long on philosophical introspection; short on action.

Diana Walker, NEVER STEP ON AN INDIAN'S SHADOW, NY: Abelard-Schuman, 1973. When teen-aged Teresa Denys from Montreal goes to a northern Canadian village to spend the summer with her married sister, she finds it difficult to understand the separateness of the white and Indian population. Her close friendship with two Indians shocks and irritates her sister at first, but by the end of the summer her sister has lost much of her prejudice. Plot should appeal to girls and provide awareness of modern Indian problems.

James Welch, WINTER IN THE BLOOD, NY: Harper, 1974. Reveals the sources of the mental confusion of a thirty-two-year-old Indian by providing numerous flashbacks to his life on the reservation. A difficult book to understand because of organization that mirrors the mental state of the main character. First novel by an Indian author well-known for his poetry.

Elizabeth Witheridge, JUST ONE INDIAN BOY, NY: Atheneum, 1974. Made fun of by his white classmates, Andy Thunder, Chippewa Indian, quits high school, determined never to return. How he returns one year later and continues on through college with the dream of helping other Indians who have trouble surviving in the world as it is make an interesting story. Should particularly appeal to Indian readers who need encouragement.

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SHOPTALK:

One of the best books of the past assessing English teaching and the needs of English teachers is THE NATIONAL INTEREST AND THE TEACHING OF ENGLISH (NCTE, 1961). A quote about adolescent literature. "The standard of preparation for teachers of English presented earlier in this report calls for teachers to be informed about the literature that they teach. Especially between grades 7 and 10, high school teachers teach many books especially written for children and adolescents, both classics such as THE ADVENTURES OF TOM SAWYER, BAMBI, and TREASURE ISLAND and good recent books like CADDIE WOODLAWN, JOHNNY TREMAIN, and ON TO OREGON. Conventional courses in literature pay little attention to such selections, yet only 15.9 per cent of schools require students preparing to teach English in high school to complete a course in literature for children and adolescents. (p. 84)

THE FOCUS OF FANTASY

James S. Jacobs, University of Georgia

By literary definition, fantasy is a written work including at least one element which is not a part of the world as we know it. There is an impossibility in every fantasy---talking animals or magic swords or wish-granting elves or combinations of such things---which demands the reader willingly suspend his disbelief and accept the imagined as real within the context of the story.

By lexical definition, fantasy in the original Greek means "a making visible."

By combining the two definitions, a work of fantasy could be expected to offer a new look, or insight, by means of some imaginative element.

Leo Lionni's picture story book FISH IS FISH illustrates how this combination works. A tadpole and a minnow are inseparable friends in a small pond until the tadpole develops into a frog and leaves. When he returns after a time, the now-grown fish asks him what he has seen, and, among other things, the frog carefully describes the unusual features of a strange beast called a cow. In his mind's eye (which the reader sees full color on the page), the fish sees the horns, four legs, pink bag of milk and mouthful of grass---all in their proper places on an otherwise very normal trout.

It is impossible that frogs and fish converse, but from the book one clearly gets "a making visible" of the fish's limited point of view and the creation of new vertebrates which previously was not seen.

The most important part of fantasy is not the individual discovery, although it should not be discounted, but the habit of considering more than the obvious. The turning over, stretching, examining and viewing from different perspectives is far more than mere play or delight. Seeking new ways of "making visible" develops a capacity for adjusting, seeing and adapting which not only tests the limits of that which occupies our world but also helps one to see into world structures different from ours. Through the use of this kind of imagination, we gain a sharper sense of reality.

When one weaves an entire story around elements of fantasy, some readers are prone to think the author simply "lets his imagination run wild." Fantasy, by connotation, seems to mean no restrictions or limits. Anything is possible at any time. It is true some stories are written with that approach, but they are never the tales that enrich the lives of their readers. For a fantasy to be successful, it must have underpinnings as solid as prestressed concrete. Any trace of an undisciplined imagination will mean sure disaster, just as any work of literature would be destroyed by an unexplained altering of previous limits.

This is one difficulty in writing fantasy. The author must determine exactly where the laws and limits of his world are---Do animals speak? If so, which ones? When? Are there any elements of magic? Who may use it? When? Are the results permanent, or is there a way of restoring things? How?---and then he must adhere to them strictly. The writer of realistic fiction, on the other hand, needs only to look about in order to find subject matter for his work. His world is already defined by his own experience and carefully outlined. Both authors need to develop a story wherein all actions are believable and logical within each structure, but the writer of fantasy must first develop his world and then tailor his story unerringly to it.

When an author of fantasy has achieved this order and consistency, Bruno Bettelheim considers the end product superior to realism for its ability to enrich the life of the reader. He says that fantasy "conveys overt and covert meanings at the same time: speaks simultaneously to all levels of the human personality, communicating in a manner that reaches the uneducated mind of the child as well as the sophisticated mind of the adult." (Bruno Bettelheim, "The Uses of Enchantment," NEW YORKER, December 8, 1975, p. 50). This describes the carefully thought out and crafted story which tells the truth about life.

Fantasy has something to tell us about the real world, real people and ourselves, and relates it in a way no other literature can. Within the structure of at least one impossibility, there is always a clear and accurate picture of the human condition. Regardless of the directions various fantasies take or how they are categorized or analyzed, "making visible" fantasy must maintain an absolute integrity of logical character response. Whoever or whatever is in the tale must respond as a human being would, given that personality and situation.

How can fantasy, being imaginary, reflect the truth about living? By looking for a moment at art and poetry perhaps we can better understand.

An artist who was painting a still life of an apple said his aim was to have the reproduced apple on the finished canvas look more like the apple on the table than it did itself. By using a thorough knowledge of craft, and skillful manipulation of medium, the completed picture would be a bit more realistic than the actual subject. He was not trying to create a photographic likeness of the apple, but to capture the essence of the fruit which means revealing the inner vision. Anyone can see what the apple looks like in the light of day. But one who has looked closer and understands can see from the inside out, recreating his vision for those who have not seen with like understanding.

Metaphors work the same way. One thought and situation can give rise to both of these statements: "Even though things seem bad at the moment, I am confident they will improve," and "I can clearly see the light at the end of the tunnel." No one is fooled into thinking the latter statement has anything to do with actual darkness and tangible tunnels, but it quickly and distinctly "makes visible" another facet of the situation.

In addition to reducing a realistic statement to its essence, metaphor can also pack an emotional charge. Lloyd Alexander has said if someone were to tell him, "Take advantage of the opportune moment," he would likely wait until next week before acting. The message is clear enough but unimpressive. Should he instead be told, "Strike while the iron is hot," in all likelihood he would act today. There is simply more of an immediacy and emotional appeal in the latter.

Fantasy has the same emotional advantage as metaphor. It conveys the essence of life in the same way an artist paints another dimension of the apple than the one seen by looking at it on the table, and in the same way metaphor conveys accurate meaning by talking about something else. Simpler, more direct approaches could be used to get the job done in each case: photography instead of brushes and oil; straight description and explanation instead of figurative language; realistic fiction instead of fantasy. Yet the direct approaches, with their advantages, are not able to capture the essence as well. No treatise on the tightening grip of Communism, although realistic and accurate, can cut through to the center as quickly as does Orwell's ANIMAL FARM. Realism is not able to deal as directly and believably with friendship as fantasy can in THE WIND IN THE WILLOWS. It would be difficult, if not impossible, to show the emotional process of growing to manhood as accurately in realistic fiction as in Lloyd Alexander's series about Prydain. In short, it is not incorrect to call fantasy a large, worked-out metaphor.

Not all fantasy is healthy fantasy, however. There is a fantasy built upon a restless longing for escape or change, with the belief that all will be better in a new environment, which is quite different from the fantasy where new vision is the reward. C.S. Lewis stated the difference this way: "The dangerous fantasy is always superficially realistic. The real victim of wishful reverie does not batten on the ODYSSEY or the TEMPEST; he (or she) prefers stories about millionaires, irresistible beauties, posh hotels...things that really might happen...For, as I say, there are two kinds of longing. The one is an askesis, a spiritual exercise, and the other is a disease." (C.S. Lewis, "On Three Ways of Writing for Children," HORN BOOK, October 1963, p. 466).

By looking at fantasy which "makes visible," or gives spiritual exercise, it is possible to isolate some earmarks which seem to be characteristic of that writing.

At the heart lies internal consistency, which is crucial in both the construction and execution of the story. All details of the work must be significant. There can be no excess baggage or loose ends in the planning and groundwork laying. In the story itself, all actions of the characters must be consistent with the laws and limits of the tale, and rewards and punishments are strictly meted out according to deed. In some traditional fantasy, adults have at times registered surprise at what they consider excess violence. G.K. Chesterton would have seen only fairness in the violence and no harm to the child who is exposed to it, "for children are innocent and love justice, while most of us are wicked and naturally prefer mercy." (Bettelheim, p. 104).

The element or device of fantasy "must be not only meaningful in itself, but must give the basic driving power to the story. It must not only be a prime mover but the prime mover. Otherwise, it degenerates into a gimmick." (Lloyd Alexander, address at NCTE Conference, Milwaukee, Wisconsin, November, 1968).

The story can not be glossed over and prettified to avoid confronting the serious business of being alive. It should show challenges, coping with difficulties, and indicate "that a struggle against severe difficulties in life is unavoidable---is part of the human condition---but that if, instead of shying away, one steadfastly meets unexpected and often unjust hardships, one masters all obstacles in the end and emerges victorious." (Bettelheim, p. 52).

Closely related to the conquering spirit above is the necessity that fantasy must operate within a framework of morality. The hero is good and tries to live accordingly. There is a belief of the eventual triumph of right. For those who think this too idealistic, that it doesn't reflect reality, one author says in defense that "the scarcity of these qualities doesn't mean we should despair of finding them." (Alexander, address at NCTE Conference). Dallben, the ancient enchanter in Alexander's THE CASTLE OF LLYR says almost the same thing another way as he is counseling the princess Eilonwy: "Child, child, do you not see? For each of us there comes a time when we must be more than what we are." (Lloyd Alexander, THE CASTLE OF LLYR, NY: Dell, 1969, p. 10).

The last characteristic to be considered here is the spirit at the end of a story. No matter how dark the deeds or unfair the treatment of those in the tale, there must be a note of hope present at the finish. Even if the hero is defeated, something must live which holds promise. The core of fantasy is that there is a purpose in living, that things make sense, and that justice will ultimately be the order of the day. No matter how dark the hour, the light of hope can never be allowed to falter.

When writing is done honestly and well, the experience of fantasy for the reader is seldom surpassed by the experience of a realistic work. "We may sail on the HISPANIOLA and perform deeds of derring-do. But only in fantasy can we journey through Middle Earth, where the fate of an entire world lies in the hands of a hobbit." (Lloyd Alexander, "The Flat-heeled Muse," HORN BOOK, April 1965, p. 146).

A SELECTED LIST OF FANTASY

Richard Adams, WATERSHIP DOWN
*Lloyd Alexander, THE BOOK OF THREE
*Lucy M. Boston, THE CHILDREN OF GREEN KNOWE
Pauline Clarke, THE RETURN OF THE TWELVES
Roald Dahl, CHARLIE AND THE CHOCOLATE FACTORY
Roald Dahl, JAMES AND THE GIANT PEACH
Maurice Druon, TISTOU OF THE GREEN THUMBS
*Edward Eager, HALF MAGIC
Rumer Godden, THE DOLLS' HOUSE
Kenneth Grahame, THE WIND IN THE WILLOWS
Kenneth Grahame, THE RELUCTANT DRAGON
Randall Jarrell, THE ANIMAL FAMILY
Norton Juster, THE PHANTOM TOLLBOOTH
Carol Kendall, THE GAMMAGE CUP
Madeleine L'Engle, A WRINKLE IN TIME
*Ursula Le Guin, THE WIZARD OF EARTHSEA
*C.S. Lewis, THE LION, THE WITCH AND THE WARDROBE
*A.A. Milne, WINNIE-THE-POOH
*Mary Norton, THE BORROWERS
Robert C. O'Brien, MRS. FRISBY AND THE RATS OF NIMH
Edward Ormondroyd, TIME AT THE TOP
Antoine de Saint-Exupery, THE LITTLE PRINCE
Julia Sauer, FOG MAGIC
George Selden, THE CRICKET IN TIMES SQUARE
*Margery Sharp, THE RESCUERS
James Thurber, THE THIRTEEN CLOCKS
James Thurber, MANY MOONS
James Thurber, THE WHITE DEER
J.R.R. Tolkien, THE HOBBIT
Pamela L. Travers, MARY POPPINS
E.B. White, CHARLOTTE'S WEB
T.H. White, MISTRESS MASHAM'S REPOSE
T.H. White, THE SWORD IN THE STONE

*Indicates title which is first of a series.

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SHOPTALK:

"Besides the difficulties of growing up and learning to get along with one's family and peers, other problems are dealt with that may not seem so important to adults but are crucial to adolescents. Modern authors of teen-age stories have depicted skillfully the girl whose lovable father is an alcoholic, the girl suddenly faced with the fact that her parents do not love each other and that her warm circle of love is an illusion. There is the father coming home from prison, the mother who wants people to think she and her daughter are like sisters and who is always the star with both the boys and girls among her shy daughter's friends. We read of the compulsive eater, the basketball player sensitive about his height, the 'select-girls-school' type who learns that the protection her family's wealth has given her has also made her a snob. And again and again there is the study of values between the glitter and the gold of which Mary Stolz's PRAY LOVE, REMEMBER is probably the best. In this story Dody Jenks escaped from her dull life and prosaic family to glamorous Oyster Bay and a rich household for whose little boy she was responsible. Strange to tell, the Oyster Bay family wasn't much better than her own and Dody's sense of values was confused until a Jewish boy with whom she fell in love showed her, before he died, how to measure life's intangibles and to attain inner strength." (Margaret A. Edwards, THE FAIR GARDEN AND THE SWARM OF BEASTS: THE LIBRARY AND THE YOUNG ADULT, NY: Hawthorn, 1969, pp. 80-81)

PROFILES OF TALENT: NORMA AND HARRY MAZER

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Norma Fox Mazer and Harry Mazer--two authors who share not only a marriage, but the common desire to write for today's youth.

The parents of four children, Harry and Norma live in an environment that is a constant reminder of what are the daily concerns and crises of today's young people. However, even without this stimulus it would appear to anyone talking with Harry or Norma that the books would still be written. Why? Because an environment of youth is not a successful formula for writing about youth. Writing comes from within, not from pressures without. As Harry himself has said:

> 'It's the inner life that makes the connection possible between the middle-aged writer and his/her young reader. The inner life connects us all. I address myself to the reader at 13, at 30, at 72, to the reader in myself. As a writer for the young, the limitations I accept are not limitations of language or of subject matter, but only those imposed by the necessarily narrowed experience and outlook of my young protagonists. In saying this, I am not looking down at that young person, but looking out at the world through his eyes.'

I look across the table at this quiet, unassuming man, I've witnessed his preparation when asked to speak at a national convention, preparation that was done with care and forethought with respect for his audience.

Norma and I are drawn to a discussion of value conflicts so prevalent in the life of any working mother. We both seem to have conquered that horrible I-must-do-the-housework-first syndrome. Reminiscing, Norma chuckles as she recalls the years it took her to convince herself that she wasn't a total loss for sitting down at the typewriter before running around with the vacuum cleaner in one hand and Bab-O in the other! Her conscious cries out now if she does anything but write in the morning.

And so it is that the books are being written. In viewing Harry's books of GUY LENNY, SNOWBOUND and DOLLAR MAN and Norma's books of I, TRISSY, A FIGURE OF SPEECH and SATURDAY, THE TWELTH OF OCTOBER, I'm glad to see such wealth of fine literature emerging from Syracuse, New York.

Survival is a part of everyone's living, not always physical survival but also emotional and psychological survival. It is this thematic similarity of survival that I find in the Mazers' novels.

In Harry's first book GUY LENNY, we have the compelling story of 12-year-old Guy who wrestles with the feeling of having his father and mother "play ping-pong" using him as the ball. Guy is the only son of divorced parents. Living with his father for seven years has created a kind of security, and faced with leaving his dad who intends to remarry and living with his mom who is remarried leads to emotional turmoil. The complexity of people who struggle with conflicting loves for children and spouses, a broken marriage, and the transformation of a reasonably content boy into an alienated young man are well handled in a lower-middle class setting.

SNOWBOUND is the story of raw survival. For varying reasons, two teenagers, Tony Laporte and Cindy Reichert leave home. Events find Tony and Cindy lost in a snowstorm in a fight to remain alive. Personality clashes are real and convincing, and only after the realization that no one is going to find them do they come to grips with the choices, either to work together in an effort to save their lives or to continue to act immaturely and starve or freeze to death. They are survivors but not dazed survivors surveying an ominous world. Rather, there's a sense of triumph, an opening of the emotions, a greater belief in themselves and the possibilities in the world.

DOLLAR MAN evolves around Marcus Rosenbloom, a fat fourteen-year-old whose fantasies provide him with an escape mechanism from his mother, an unmarried, confident, completely independent woman. To Marcus she has given herself--but nothing of his father, neither name nor picture. Marcus develops an obsession for finding his father whom he has imagined as an heroic "dollar man" who gives freely whenever the need arises. Marcus's obsession leads to success in finding his father. It is in this finding that Marcus comes to grips with reality--not only that of the fact that his father is a proud, selfish, egotist, but also reality about himself--who he, as Marcus, really is, and what he truly values in life. The book is charged with compelling drama and Marcus becomes more than a Walter Mitty type, he becomes the epitome of adolescence itself, with all of its humor and pain.

Norma Mazer's first book was I, TRISSY. In a semi-diary format, 11-year old Trissy records the weeks between her parents separation and final divorce. This book is particularly appropriate to the younger adolescent reader, as is that of GUY LENNY. The book is composed of Trissy's ramblings revealing the difficulty of trying to cope with her parents' divorce. There is anger, frustration and longing--all typical of what so many young people experience when caught in the midst of a difficult divorce.

A FIGURE OF SPEECH is a book in which Jenny Pennoyer, age thirteen and Carl Pennoyer, age eighty-three, find solace in each other. This comfort is needed and strengthened by the fact that each feels unloved and unwanted. This book is a sensitive treatment of an often ignored situation in our society, that of the elderly person in the nuclear family. It is the decision to move Grandpa into a nursing home to accomodate an older son and his wife that leads Grandpa to run off to the ramshackled farmhouse of his youth. It is there that Grandpa dies. Confusion besets Jenny as she witnesses the hypocrisy of her parents' post-mortem remarks regarding Grandpa. The reader is captivated by the tenseness of a family situation, of seeming total callousness of each member of the family toward Grandpa and the determination of Grandpa to retain his dignity and privacy, even in dying. The book is poignantly written and questions values and common societal practices.

Only in October of 1975 has Norma's most recent book been published, SATURDAY, THE TWELFTH OF OCTOBER. This book transported me out of time and place on a plane ride from Chicago to San Diego en route to the 1975 NCTE Convention. So much had happened while reading this book that the words, "We are approaching San Diego" were like a massive fork prying apart another world in an attempt to invade my thoughts with my real world.

SATURDAY THE TWELFTH OF OCTOBER is a book which truly reveals the literary skill of Norma Mazer--skill which becomes more potent with each publication.

In this book Alexander (Zan) Ford, age 14, expresses many concerns--those regarding people outside her home, her own family and a void that she feels in their communication, as well as an awareness and concern that she has not started menstruating. A series of events invading Zan's privacy lead her to seek shelter by a rock in a park in New York. It is from this spot that Norma Fox deftly uses her literary skill in allegory so believable that readers find themselves transported to a world of peaceful prehistoric culture reveals great effort on the part of the writer to incorporate research that causes the book to become a comprehensive historical and sociological study of the time, as well as fictionally bewitching. The rites of passage so lacking in our culture are very much a part of Zan's temporary world, and the casualness with which "the People" accept bodily functions is adeptly explained and appreciated. The act of menstruation that Zan longs for in the beginning of the book becomes reality at the end of the novel--what is also painfully real is the indifferent unconcerned remarks made by her mother at the onset of this arrival of womanhood. The contrast between this acknowledgement of Zan's period and the People's magnificent celebration of such an event is dramatically drawn.

Zan and other protagonists in the Mazer books (both Harry and Norma) share several common experiences.

Like Guy, Trissy, Jenny, Marcus, Tony and Cindy, Zan is, in one way or another, put to the test in a world gone askew. These characters flail about trying to make their worlds conform to their needs, dreams, and/or illusions. But Trissy or any of the other characters cannot keep the old world together. She's not that powerful; none of us are. Consider Guy Lenny. Shaken loose from the world he's known with his father, he views the new world his mother represents with misgivings. There's Jenny Pennoyer. Refusing to believe her beloved grandfather is about to be shunted aside, she fights back, hanging on to the very end.

In all of the Mazer books I find healthily stubborn young people, resourceful young people, and when the time comes, capable of strong if sometimes imprudent action. Never are they "merely" survivors--they are protagonists with spirit and vitality. Zan Ford finds herself, in SATURDAY, THE TWELFTH OF OCTOBER, inexplicably swept away into another, primitive world; she struggles to hang on to what she's known and been. That seems to be what the Mazers have put as the heart of all their characters' ability to survive--the ability to dig down and find inner strengths.

The characters portrayed in the Mazer books are good news for the adolescent reader. It is the adolescent reader who confronts a world that is about to change, is currently changing, and will continue changing. The news found in each Mazer book is that they, the readers, can make it too--maybe not predictably, nor prettily; maybe not with the package neatly wrapped and the ribbons tied, but they can make it in a very real way.

These stories take readers out of their ordinary lives. Tony runs off with his mother's car and gets caught in a snowstorm. Trissy enters her father's apartment and finds that he has another life. Jenny and her grandfather try to survive alone in an abandoned farmhouse. Marcus puts a foot into the world of money, power and all the material things his father represents. Zan leaves this world completely and enters another entirely. Lives are shifted, the familiar becomes unfamiliar, the characters find themselves in strange surroundings, challenged, tested, forced to struggle, forced to be resilient, inventive, forced to cope. AND THEY DO!

Readers of the Mazer books will feel akin to these characters, and along with Tony or Jenny, Marcus, Trissy, Guy or Zan, they'll dip into another world--safely. They'll go through experiences that they probably haven't encountered except in their fantasies. What would I do if I were stranded in a terrible snowstorm? How would I act if someone tried to kick out my grandfather? What if I really could get into another time interval and found myself living with cave people?

Suddenly the world shows its tricky, unpredictable face--frightening and thrilling. The question is: Will Tony make it? Will Jenny? Will Zan? Will I? And the message that permeates each one of these books is-YES, we will make it! We're going to have hard times, but we'll come through. We've got strength. We're stronger than we know. We can make it.

These stories are stories of feeling, crisis, resolution. The nightmares, the fearful journeys, the testings can be lived vicariously through the characters, and readers, by identification, can begin to sense and believe in their own strength.

Without hesitation, I applaud the accomplishments of the Mazers and look forward to Harry's forthcoming book entitled, EGGTOOTH.

Thanks, Norma and Harry for providing us with superb literature for the adolescent reader.

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SHOPTALK:

Marie Blanche McDonald makes sounds very much like the censor in "Shake Hands with Mrs. Grundy (WILSON LIBRARY BULLETIN, Oct. 1958, pp. 148-149) when she writes, ". . . we /librarians/should save them /teenagers/ despite themselves. The average adolescents will understand when we shall tell them that they are not quite ready for the stories of adult experiences presented in serious fiction and will be content to wait. As to the other ones, the so-called precocious ones, who crave greater excitement and more emotionalism than that which they find in the BOOKS FOR YOUNG PEOPLE--deny, restrain." Will kids wait? Should librarians tell kids to wait? In an answering article, Margaret Edwards ("Mrs. Grundy Go Home," WILSON LIBRARY BULLETIN, Dec. 1958) quotes from the above lines and in response to " . . . and will be content to wait," says, "Like fun they will! Those with spirit will beat it out of the library to the nearest corner drugstore to enquire for the specific titles they have been refused, and to search there, and in their friends' collections, for juicier items. Theodore Roosevelt was told as a boy, he might not read OUIDA. Did he calmly accept the opinion of older wiser people? He did not. He read OUIDA." (pp. 304-305).

A survey of 308 English Department Chairpersons to determine what are the most commonly required novels in high school English courses is reported by Theodore Hipple, Faith Schullstrom, and Robert Wright in "The Novels Adolescents Are Reading," FLORIDA EDUCATIONAL RESEARCH AND DEVELOPMENT COUNCIL RESEARCH BULLETIN, Volume 10, No. 1, Fall 1975. The authors identified the top 10 most commonly required novels as THE ADVENTURES OF HUCKLEBERRY FINN, A SEPARATE PEACE, TO KILL A MOCKINGBIRD, THE SCARLET LETTER, LORD OF THE FLIES, THE GREAT GATSBY, THE PEARL, ANIMAL FARM, THE OLD MAN AND THE SEA, and THE CATCHER IN THE RYE. The top 11 (tie for 10th place) novels most frequently identified as favorites were THE CATCHER IN THE RYE, GO ASK ALICE, THE OUTSIDERS, TO KILL A MOCKINGBIRD, A SEPARATE PEACE, JONATHAN LIVINGSTON SEAGULL, LORD OF THE FLIES, OF MICE AND MEN, LISA BRIGHT AND DARK, THE EXORCIST, and MR. AND MRS. BO JO JONES. Individual copies are $2.00--write Florida Educational Research and Development Council, 126 Building E, University of Florida, Gainesville, FL 32611.

An article suggesting that libraries are popular with young people and are doing a good job is Alden Whitman's "Nation's Libraries Are Busier Than Ever," NY TIMES, Feb.2, 1976, pp. 1, 40. A few quotes--"The smiles of librarians turn into beams of sheer joy as they contemplate the influx of children. Virtually every library in the cities surveyed finds that youngsters are making increasing use of the circulating collections and the reading rooms for recreational reading. . . Books, it would appear, have given many children a keen critical eye for television. . . Librarians in New York and elsewhere have also noticed that many children now prefer books that deal with real-life situations. Topics such as family life and urban problems are reported in large demand all over the country. This is not to say that the NANCY DREW books have totally lost their appeal for the young, but Barbara Jones, a branch librarian in Denver, summed up the observations of many other librarians when she said, 'Teenagers often go for books that deal with problems they face, such as MR. AND MRS. BO JO JONES, about a very young marriage, or GO ASK ALICE which deals with abortion.'"

TEACHING SCIENCE FICTION TO MY BEHAVIOR PROBLEM UNDER-ACHIEVERS

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Over the last three years I have often pondered the situation that exists, at least in my high school, for our so-called poorly motivated, skills handicapped, underachieving, behavior problem track 3 and Core (severe learning deficiency/disability, especially reading and math; severe difficulty adjusting to classroom environment) students. The further I thought about this, the more disgusted I became with the dilemma of students who are never, or rarely, given the chance to partake of the rich experiences offered by many electives in our English department--World Literature, Cinema, Play Production, Literature of the Minorities, and of course, Science Fiction. I could find no reasonable explanation for not having even a limited electives program for these students. The supreme excuse is usually, "They can't and won't get it anyway, so why waste the time?"

I then remembered my past experience with a mini-mini unit on science fiction. I had succeeded both in previous years and in the current year when I reused some of the older materials and supplemented with new. I even included a project for writing a class anthology of original science fiction stories.

At first I hesitated to teach this unit again because of the possible flak I would receive. That flak would be based on the notion that low-ability students should be learning basic skills, not the names of science fiction heroes. They should be getting spelling and vocabulary. They should be taught how to write. They should be learning logical thought processes. How could they be learning about logical thought with all that "fantasy jazz" in science fiction? Besides these objections, there would be those based on the fear of not satisfying current administrative interests, i.e., individualization of instruction and interdisciplinary education. How could either program be instituted in a science fiction unit? Obviously, science fiction could not provide the low-ability student with basic skills they need, and what it would provide, they could not handle, anyway. After all, how could track 3 students really understand the concept of utopia or the problems of colonizing a new world, or the dehumanization of humanity?

After seriously analyzing these objections, I realized they were invalid and recognized that they all could be disproved if the right amount of effort were expended and if teaching science fiction were approached in the proper fashion. I objected to the attitude behind the objections. That attitude reflected the basic underestimation of track 3 or Core students and the general negativism toward exposing them to something new. This narrow attitude toward my students was my motivation, enough motivation for me to re-prove the benefit of using science fiction in my class.

There was absolutely no reason why students couldn't practice spelling and vocabulary skills through the use of science fiction literature. As far as writing skills, there existed no reason why, if science fiction was treated as any other legitimate literary form, students could not practice writing about what they read. In addition, the fact that they were able to do this type of writing proved that they were practicing logical thinking. If students did not arrange their ideas, they could not possibly explain how they might, for instance, set up a new space colony.

The idea that track 3 students could not understand themes in science fiction was ridiculous. Any student can talk about changing the world to make it a utopia. It doesn't have to be complicated. Students see plenty of examples of "Big Brother" dehumanization--they can take a look at some aspects of a normal day in schools; student numbers; computer recorded attendance; the P.A. announcement system; "time-slot" classes; video-taped lessons; punched lunch cards.

The idea that science fiction is not adaptable to individualization or interdisciplinary studies is also weak. Any concept can be taught individually. No good teacher of science fiction can overlook its historical or scientific impact. Not interdisciplinary, indeed!

With all of this in mind, and with a determined attitude, I set out to teach again my mini-mini science fiction unit, armed with "Guidelines for Reading Science Fiction," from the Cliffs Notes' SCIENCE FICTION book. The guidelines aided me in presenting specific materials and also provided me with ammunition, proof that science fiction could be treated as any other form of literature.

I introduced my unit, because these track 3/Core students are movie-T.V. oriented, with "Stranger Than Science Fiction," a film which gives an overview of twentieth century science fiction literature and cinema. It presents past ideas that have become today's realities and gives insights into the present and its implications for the future.

From this point the class moved to discussions of science fiction titles that the pupils knew. It became my responsibility to provide proper motivation for my students. I stacked my bookshelf with many science fiction anthologies, available to pupils for leisure reading or projects and reports. I filled the bulletin board with magazine and news articles that had science fiction themes; comic book covers that featured science fiction characters; and various posters, including one award-winning Flash Gordon poster. Besides helping to brighten my closet-size room, the displays reinforced pupil interest and spread enthusiasm about the whole unit. Of course, I had to keep abreast of and inform my students about all T.V. specials dealing with science fiction topics. I secured the address of the Amalgamated Flying Saucer Clubs of America and, with this, managed to give the class practice in letter writing skills. At one point, the pupils were exposed to some not-so-usual science fiction poetry in the form of "Off Course," by Edwin Morgan and "Moonshot Sonnet," by Mary Ellen Salt. These were two concrete poems that were fairly easy to present. The pupils also enjoyed watching, then writing modified reviews of science fiction movies or T.V. programs that are their favorites--"Star Trek," of course, "Outer Limits," "The Six Million Dollar Man," "The Birds," for example.

One of my favorite activities, and one that the pupils had great fun doing was one that was attempted twice. It was the dittoed publication of a class anthology of science fiction stories. This was, perhaps, the ultimate proof that, as elementary and basic or amateur as it may appear, low-ability kids do understand science fiction. The students worked diligently on their original masterpieces and when, after I sent copies to the principal and superintendent, they received complimentary notes from both men, they were as proud and excited as I.

It is true that my mini-mini unit only "scratched the surface." However, I feel that both my students and myself profited from the experience. They received exposure to something they might never again partake of in high school. I was rewarded by seeing them enjoy themselves and their work. My faith in them and in myself was restored. True, some of them rejected structured analyses of or thorough involvement in a few of the projects or discussions. Maybe this was out of fear of the unknown or unfamiliar. But, given the freedom to use their imaginations, they thought, they talked, they practiced basic skills, they wrote, and they produced. They passed the test. I am proud of my kids.

ADOLESCENT NOVELS IN THEMATIC UNITS: BRIDGING THE GAP

Nadine Shimer, Arizona State University, on Leave from Maryvale High School, Phoenix

While adolescent literature has enjoyed a growth in quality, quantity, variety, and respectability since 1968, I am dismayed by a schism I see among teachers in terms of their attitudes toward novels written for young people. Many teachers enthusiastic about the potential of adolescent fiction for getting students involved in reading use popular titles only in relatively unstructured courses such as "Individualized Reading," and "Paperback Power." These same teachers also assign fiction to be read and discussed and written about, but most of the assigned works are "respectable" books written for adults and taken seriously by critics. Though among this group some teachers concede the value of adolescent fiction in helping teenagers form habits of reading for pleasure, they are willing to permit young people to use the books only as "outside reading" or for "extra credit." These teachers assert that their limited class time must be spent on guiding students through more challenging traditional materials, from THE SCARLET LETTER and MOBY DICK through LORD OF THE FLIES.

There are a number of possible explanations for this schism. Teachers who encourage students to read from among a variety of modern adolescent novels recognize that the opportunity to choose what they will read is a motivating factor in itself. The teachers who assign books to whole classes often have rooms full of class sets of GREAT EXPECTATIONS or THE LIGHT IN THE FOREST and only one or two copies of THE OUTSIDERS or SON OF SOMEONE FAMOUS. In case of censorship, it is probably easier to defend allowing one student to select a single copy of THE GIRLS OF HUNTINGTON HOUSE from a shelf of 100 titles than to justify passing out 32 copies of the same book to an entire class.

While all these considerations are in some measure valid, I believe the chasm between "using" young adult books in English classes--allowing, encouraging, even requiring students to read them--and "teaching" "real literature" is a gulf that should be narrowed. Students who select a junior novel in an unstructured reading program often have no one to share the experience with and sometimes no encouragement to respond to it. When they are asked to respond, their audience is usually only the teacher. In most classes, they have little stimulus to choose a more sophisticated or demanding book for their next experiences. They are rarely better prepared after the activity to read and respond to Thackeray's VANITY FAIR or Heller's CATCH 22 or even Hailey's AIRPORT--nor are they motivated to do so. How is the activity serving to bridge the gap between children's literature and adult literature? The unstructured reading program has kept the student reading--and is commendable on those grounds--but I believe we need to use adolescent fiction to bridge that gap and an ideal way is to develop thematic units which include both adult and junior novels along with other forms of literature.

I have long believed that there are many advantages inherent in teaching literature in thematic units, and they have never been more ably set forth than in "Getting It All Together. . . Thematically" by John H. Bushman and Sandra K. Jones (ENGLISH JOURNAL, May 1975, p. 54). ". . . the thematic unit. . . introduces a true immediacy into the curriculum, arouses student and teacher interest, offers flexibility to meet the needs of various abilities, and provides a structure in which the teacher can effectively unify the teaching of oral and written composition, literature, language, and media." Sylvia Spann and Mary Beth Culp, editors of THEMATIC UNITS IN TEACHING ENGLISH AND THE HUMANITIES (NCTE, 1975), agree: ". . . in our experience a concern with values has been the most successful way of getting students involved in English the way they are involved in life--questioning, reflecting, probing, wondering, and sometimes rebelling. An English program which uses language arts as a vehicle for exploring the problems and questions inherent in the human condition seems to us the most valid as well as the most practical approach."

I suggest that thematic (subject centered) units in which students read poetry, short stories, essays, and articles, see some films, hear some recordings, and have opportunity to select a novel from among several adult and adolescent novels have a number of advantages: (1) they provide for individual differences in reading abilities and tastes; (2) they recognize the worth and appeal of reading adolescent (as well as "respectable") literature; (3) they help students derive the greatest benefits from their reading; and (5) they may interest students (who would never choose an adult novel) in works of lasting literary value. It is important that students who enjoy reading adolescent novels recognize that all good books, written for readers of all ages, share many of the same concerns and have value for the same reasons.

The problem in my attempting to illustrate the advantages by presenting some briefly and neatly packaged thematic units is that similarities in theme in different works is very subjective. Conceivably some teachers may not have noticed resemblances between WEST SIDE STORY and ROMEO AND JULIET, or some may feel that similarities between these two works are still not sufficiently important to warrant their being studied together. For this reason, my units may have limited appeal to some readers. Let me urge that whatever units are planned, teachers need to concentrate on value issues rather than similarities of setting, characters, or literary properties, that units include poetry, short stories, films, plays, songs, magazine articles, or any other artistic forms that occur to you, and that oral and written composition activities (and language study, whenever appropriate) be integrated into the units.

Below is a unit I might use with a class of high school students.

THE INDIVIDUAL VS. SOCIETY

Overview: This unit is designed to enable students to experience vicariously some situations in which the demands of society conflict with other individual values--artistic, intellectual, religious, or humanitarian. Having these vicarious experiences and responding to them may help students to have more empathy with individuals encountering similar situations, may help them to clarify some of their own attitudes and values, and perhaps will enable them to deal with comparable real-life situations.

General Objectives: As a result of this unit, the student:

1. Recognizes that social pressures exist in different forms in different situations;
2. Recognizes that different cultures favor different values with different priorities;
3. Recognizes that individuals may internalize conflicts between different ideal courses of action;
4. Is better able to empathize with an individual in conflict with social pressures;
5. Becomes more comfortable with discussion of values;
6. Examines and clarifies some of his own values;
7. Becomes more aware of the impact of slang and colloquial language on fiction;
8. Improves his reading and viewing skills, especially his sensitivity to expression of intangibles, of attitudes;
9. Improves his oral and written communication skills.

Evaluation: The student's progress toward these objectives may be evaluated by his:

1. Participation in a number of small and large group discussions;
2. Short essay based on the conscription issue;
3. Short essay based on a short story;
4. Participation in oral presentation of a novel (or play);
5. Written response to a language research assignment;
6. Performance on a test, partly objective, largely essay.

Materials:

Films--"The Dehumanizing City. . . and Hymie Schultz"
"The Man Who Had to Sing"
"My Country Right or Wrong"
"The Violinist"

Novels--Robert Cormier's THE CHOCOLATE WAR
Ken Kesey's ONE FLEW OVER THE CUCKOO'S NEST
Harper Lee's TO KILL A MOCKINGBIRD
Sinclair Lewis' MAIN STREET
Robert McKay's THE TROUBLEMAKER
Sandra Scoppettone's TRYING HARD TO HEAR YOU
Mary Stoltz's PRAY LOVE, REMEMBER

Plays--Henrik Ibsen's AN ENEMY OF THE PEOPLE
William Saroyan's "The Man With His Heart in the Highlands"

Poetry--W.H. Auden's "The Unknown Citizen"
e. e. cummings' "i sing of olaf"
Patricia Goedicke's "Jack and the Beanstalk"
Phyllis McGinley's "The Angry Man"

Recordings--Arlo Guthrie's "Alice's Restaurant"

Short Stories--Frank O'Connor's "The Idealist"
John Updike's "The A & P"

Lesson Plans and Activities:

1. Have class see film "The Dehumanizing City. . . and Hymie Schultz" and discuss Schultz's frustrations and his responses to them. Even though students recognize Schultz's efforts to break the red tape are often irrational, most of them will tend to identify and empathize with him.
2. Have class read aloud the short play "The Man With His Heart in the Highlands" and discuss the way the artist's relationship to society is presented. Many students are apt to identify with the storekeeper, Mr. Kosak, and feel that, as a representative of society, he is victimized.
3. Have students, working in groups of 5 or 6, undertake the following values clarification exercise:

   > Assume that you are the city council of a small city badly hit by economic problems. Your staff has determined that by instituting a rigid austerity program, you can continue to provide "essential services"--(fire and police protection, hospitals, etc.) if you abolish one of these institutions or services: asylum for the mentally ill, institution for the citizens' center, or park and golf course. Decide which institution or service you would vote to do away with (underline it). After each member of the council has decided, try to reach consensus as to which one the council will determine to abolish.

   After all the groups complete their work, collect their reports, compare results, and ask them to describe any interesting features of their group deliberations. Try to elicit from group members who defended minority positions descriptions of how they felt as they did so.
4. Assign (or ask students to choose from among) the 7 novels and the play AN ENEMY OF THE PEOPLE. Arrange to have at least 3 students reading each major work. Give them some time to begin reading in class; estimate a date they should be finished reading them.
5. Read aloud in class the poem "The Unknown Citizen" and discuss the implications of it. Follow with readings of "Jack and the Beanstalk" and "The Angry Man." In discussion try to resolve the contrasting attitudes revealed in these two poems.
6. Have class see the film "My Country Right or Wrong" and discuss it only to establish the plot--what they are to assume has actually happened. Then sketch in the historical context and basic situation of "Alice's Restaurant" and play Arlo Guthrie's recording of it. Finish by reading aloud "i sing of olaf."

7. Elicit in a brief discussion an identification of the issue of conscription and then ask each student to discuss the issue more fully in a short essay written in class.
8. Have students see the films "The Violinist" and "The Man Who Had to Sing" and discuss the attitudes revealed in them.
9. Distribute language assignment sheets which define the status labels used by many dictionaries, "slang" and "colloquial" and give several examples of each. The assignment is to find and list several examples of "colloquial" language in the works in which it appears. These assignments should not be turned in until after all the novels have been completed, and then can be used as a basis for discussing the use of these kinds of language in works of fiction and its impact on them.
10. Have each group reading the same novel (or play) meet and construct a Johari window for a central character--Jerry Renault, Dr. Stockman, McMurphy, Atticus Finch, Carol Kennicott, Jesse Wade, Jeff Grathwohl, or Dody Jenks. (The Johari window is a technique I learned from Linda Shadlow of Bozeman, Montana. I regret that I don't know who originally devised it, but I think it was initially published in one of the Scholastic magazines.)

The Johari window is a diagram used to show the many ways people see and don't see themselves, and the ways they are seen and not seen by others. There is often a wide gap between what a person seems to be and what he is.

A Johari window is arranged like this:

	self aware	self blind
other aware	things in a personality that both the person and others are aware of--traits, habitual actions, etc.	things in a personality which others can observe but the person himself is not conscious of.
other blind	traits, facts or intentions which the person deliberately withholds from others	facts or traits not known to either the person himself or to others (the sort of thing discovered by a psychologist)

11. Have students read either "The Idealist" or "The A & P" and write a short essay in response to this question: "Where did (the central character) get the values he determined to defend at such expense to himself?"
12. Lead students in discussions of the various responses to the question about the characters in the short stories.
13. Have students who have read the same novel (or play) meet and prepare to share that experience with the rest of the class. Each group should be given a work sheet designed for that book with a number of questions that elicit the ways in which the character(s) was in conflict with his society, how pressures on him was manifested, and how the conflict was resolved. (I would suggest that each member of each group be required to participate in the oral presentation for full credit in this activity.) As much as 15 to 25 minutes could be allowed for each book, to permit the rest of the class to ask questions the presentation raises.
14. Each group shares its reading experience with the rest of the class. (This should be a student-directed activity as much as possible, but if members of a given group don't see parallels between their book and other works studied in the unit, the teacher may want to lead them to discover these similarities.)
15. Lead the entire class in a discussion of the theme "individuals vs. societies" in order to help them perceive the entire scope of the unit and formulate some

generalizations about issues. For example, students may not have observed that Carol Kennicott's dissatisfaction with her adopted home, Zenith, is paralleled by Dody Jenks' feelings about the town she was born and reared in. They may need guidance to realize that individuals' conflicts range from these subtle disaffections with cultural narrowness to the direct confrontations with powerful authorities in AN ENEMY OF THE PEOPLE and THE TROUBLEMAKER. Students can discover that multiple assaults on an individual's integrity can be provoked by such massive issues as white supremacy, as in TO KILL A MOCKINGBIRD, or by utter foolishness, as in THE CHOCOLATE WAR. They can recognize that Camilla's distress with sexual mores is, in some measure comparable with McMurphy's struggles with society's assessment of sickness and sanity. It is best to help students identify parallels and let them articulate generalizations rather than telling them anything.

16. Have students take a unit test. I would urge that the test consist of about 1/3 objective items--simple identification tasks to help fix titles, authors, well-known characters, and basic situations in the memory--and 2/3 essay items. The essay items might ask students to defend a choice of a character they know of who had to resolve the most pressing internal conflict and another character who had to display the greatest courage in defending his personal choice of a course of action.

Let me reiterate emphatically that any of these materials and activities are optional--there may be many other better suited to a given group of students. Teachers can select and devise the best strategies for their own classes. The same is true of the thematic unit and book titles that follow. I've simply identified some topics and books I think might be useful for me with students I've known.

SUBJECT CENTERED UNITS

"Puritan New England," Miller's THE CRUCIBLE, Speare's THE WITCH OF BLACKBIRD POND.

"What will the future bring?" Frank's ALAS, BABYLON, Levin's THIS PERFECT DAY, Neufeld's SLEEP TWO, THREE, FOUR, Orwell's 1984, Vonnegut's PLAYER PIANO.

"The Civil War," Crane's RED BADGE OF COURAGE, Gaines' THE AUTOBIOGRAPHY OF MISS JANE PITTMAN, Hunt's ACROSS FIVE APRILS, Mitchell's GONE WITH THE WIND, West's EXCEPT FOR THEE AND ME.

THEMATIC UNITS

"Search for identity through commitment to others," Byars' SUMMER OF THE SWANS, Cleaver's I WOULD RATHER BE A TURNIP, Donovan's REMOVE PROTECTIVE COATING A LITTLE AT A TIME, Malamud's THE ASSISTANT, McCullar's THE HEART IS A LONELY HUNTER, Saroyan's THE HUMAN COMEDY.

"Difficult decisions," Bradbury's FAHRENHEIT 451, Kerr's SON OF SOMEONE FAMOUS, Richard's PISTOL, Steinbeck's THE PEARL, Stewart's FIRE, Tunis' HIS ENEMY, HIS FRIEND, Wouk's THE CAINE MUTINY.

"The impulse to escape," Brautigan's A CONFEDERATE GENERAL AT BIG SUR, Hamilton's THE PLANET OF JUNIOR BROWN, Harris' THE RUNAWAY'S DIARY, Hemingway's A FAREWELL TO ARMS, Hinton's THE OUTSIDERS, McCarthy's BIRDS OF AMERICA.

"Learning through commitment," Fitzgerald's THE GREAT GATSBY, Holland's THE MAN WITHOUT A FACE, Kerr's IF I LOVE YOU, AM I TRAPPED FOREVER?, Knowles' A SEPARATE PEACE, Mather's ONE SUMMER IN BETWEEN, Steinbeck's OF MICE AND MEN, Zindel's THE PIGMAN.

"Loving and losing," Agee's A DEATH IN THE FAMILY, Bronte's WUTHERING HEIGHTS, Hemingway's A FAREWELL TO ARMS, Horgan's WHITEWATER, Kirkwood's GOOD TIMES, BAD TIMES, Peck's A DAY NO PIGS WOULD DIE, Stoltz's THE EDGE OF NEXT YEAR.

"On Self-Reliance," Cleaver's WHERE THE LILIES BLOOM, Crane's RED BADGE OF COURAGE, Defoe's ROBINSON CRUSOE, Donovan's WILD IN THE WORLD, Hemingway's FOR WHOM THE BELL TOLLS, O'Dell's ISLAND OF THE BLUE DOLPHINS.

THE GOVERNOR AND ADOLESCENT LITERATURE

Sometime in December 1972 or January 1973, a reporter from the ASU STATE PRESS called me to see if she could get a story about changes in adolescent literature over the last few years. I agreed, she did the interview, she wrote the story, and it appeared in several local newspapers. I was quoted (accurately) as saying that adolescent literature had taken some steps towards more mature topics and better writing and specifically cited LISA BRIGHT AND DARK, EDGAR ALLEN, THE GIRL INSIDE, SLEEP TWO THREE FOUR, STICKS AND STONES, RUN SOFTLY GO FAST, IN THE COUNTRY OF OURSELVES, TWINK, A GIRL LIKE ME, RADIGAN CARES, and THE HIGH KING as some sort of evidence. While a couple of people objected to this or that, I'm sure the whole business would have soon died had not former Governor Jack Williams devoted one of his morning radio talks to my remarks (though I was never mentioned). Here's the text of Mr. Williams' "Yours Sincerely" radio talk of February 27, 1973.

"Thank you and hello again.

For those who are seeking real knowledge, try Aesop's FABLES or the BOOK OF PROVERBS, or any of the old folk stories that are handed down from generation to generation.

Bright, modern, chrome-plated wisdom seldom lasts very long.

I recall a story about a mother leaving her children with the admonition, 'Now, be good and don't put beans up your nose.'

Do you recall it?

When she returned, of course, the children all had gone to the cupboard, found the bean bag, and were all screaming and crying with beans up their noses.

My reason for recalling this was inspired by an article that stated, adolescent books have changed drastically since THE ROVER BOYS, THE YOUTH'S COMPANION, MARK TIDD, a character created by Clarence Buddington Kelland--and the adolescent books I read.

I am told that books for teens in grades 7 to 11 are now dealing with drugs, homosexuality, teen-age pregnancy, generation gaps, protests, draft dodgers, alcohol and divorce. If there is any truth in the old story about not putting beans up their nose, there may be a mistake in encouraging literature which describes homosexuality, divorce, draft dodgers, etc.

The old heroes of adolescent books couldn't drink, smoke or swear. Now, virtually all taboos are more and more ignored.

Somehow I think that I received a better understanding of the rules of life from the moralistic books I read, than had I been exposed at an early age to all the aberrations of sex and morals.

As a reporter, as one active in the community, as a school board member and a councilman, as a mayor and as a governor, I probably have seen in my adult life more aberrations of behavior than the majority of people.

Yet, I've had no inclination to go in that direction, perhaps because the habits and standards that I somehow acquired--even without a father, but with a strong, magnificent mother--provided a framework to protect me.

I ran across a list of books recommended for adolescent readers. We were advised, very fortuitously, that the books are all in paperback.

Here they are: RUN SOFTLY, GO FAST, tells the story of the alienation of father and son; STICKS AND STONES, concerning the problems of a sensitive boy who was thought to be a homosexual; IN THE COUNTRY OF OURSELVES, the protest movement in high school; SLEEP TWO, THREE, FOUR, a political thriller with a 1983 setting; and TOO NEAR THE SUN, the disintegration of an 1800 commune.

Others included LISA, BRIGHT AND DARK, the horrors of a girl who discovered she is insane; EDGAR ALLEN, the problems when white couple adopts a black child; TWINK, a handicapped child; THE GIRL INSIDE, the mental breakdown of a girl; A GIRL LIKE ME, the pregnancy of a teen-age girl; RADIGAN CARES, the subject being politics; and THE HIGH KING, life in an imaginary kingdom.

The last one sounds more along the line of what I used to read. But what has become of ALICE IN WONDERLAND, GULLIVER'S TRAVELS, TREASURE ISLAND, ROBINSON CRUSOE, and the magnificent Zane Grey stories of the West?

Are they available at all? Wouldn't it be interesting if people in authority recommended one or two of them, despite the fact that the publishers are pushing the new books? I am sure that part of all we'll ever be is found in what we read.

In the formative years, how frightening to think that our teenagers are reading about the mental breakdowns of a girl, the pregnancy of a teen-age girl, the horrors of a girl who discovered she is going insane, the alienation of father and son, the problems of a sensitive boy who is thought to be a homosexual.

Surely, that can come later, can't it?

Thank you so much for listening, and so long you all."

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SHOPTALK:

"May Hill Arbuthnot, probably the most widely known writer on the subject of children's literature, also sanctioned 'limited biographies,' for, paradoxically, giving a more accurate view of the whole man. 'Adult peccadilloes,' she maintained, will distort the essential character. One instance she cited was of 'one of our historical heroes' who--as other frontiersmen--took an Indian wife and then deserted her. One might well ask whether a typical practice can be ignored (or even justified) merely for its 'normality'; whether on the contrary, if the incident were included in the book, the child might gain better understanding of the plight of the American Indian. If the 'hero' were, except for this part of his life, a decent sort, the child might still feel him worthy of reading about. My own feeling is that such heroes need humbling. Elsewhere, May Arbuthnot agreed that while a biography was, by her definition, a story of a hero, that hero should be presented with weaknesses and obstacles. Such a presentation, she felt, would give young people 'courage to surmount personal or social difficulties.' She did not mention what these weaknesses were." (Marilyn Jurich's "What's Left Out of Biography For Children," in Francelia Butler, ed., CHILDREN'S LITERATURE, Volume One, Storrs, Conn.: 1972, pp. 144-145)

WRITING ABOUT ADOLESCENT LITERATURE: CURRENT APPROACHES AND FUTURE DIRECTIONS

Dorothy Matthews, University of Illinois

There has recently been an upsurge of academic interest in literature for children and adolescents. With the Modern Language Association now recognizing the importance of this branch of study, more attention is being called to the need for a body of criticism to insure academic respectability for work in this area. Although specialists writing about books for young people come from diversified discipline---education, library science and English---they are united in a common desire to be taken seriously.

But adolescent literature, a relative newcomer to the publishing scene, presents special problems to would-be critics. How, for instance, should one approach the discussion of junior novel? What concerns should be uppermost? What kinds of articles are most useful and important? A look at the output of professional journals over the past five years gives some idea of the writing presently being done and points up the need for some new directions.

Although categorizing is admittedly artificial and arbitrary, it might be useful, for the purposes of this article, to see recent writing about adolescent literature as falling into three general types:

(1) Articles that stress reader response. Ever since the emergence of the first junior novel, books for adolescents have been discussed in context with observations about teen-agers themselves--their interests, tastes and needs. This is natural and proper. Reading surveys, lists of popular titles, and reviews of new books in the light of student concerns are all extremely useful. There will continue to be a need for articles like M. Jerry Weiss' "The Adolescent in Literauure-Feeling It!" (ARIZONA ENGLISH BULLETIN, April 1972) which calls attention to new books which evoke an emotional response or Geraldine LaRoques's "A Bright and Promising Future for Adolescent Literature," (ARIZONA ENGLISH BULLETIN, April 1972) which ties in recent novels with current topics of interest. Since most articles of this kind are primarily concerned with affective responses, the approach tends to be descriptive and prescriptive rather than critical.

(2) Articles that are functional. Much current writing about adolescent literature is focused on the practical. Special issues of periodicals like ENGLISH JOURNAL and ARIZONA ENGLISH BULLETIN offer a wealth of ideas for integrating junior novels into the activities of the classroom. Accounts of successful teaching units, descriptions of outside reading programs, and specialized lists of books arranged by subject and theme are a godsend to teachers too busy to be able to keep up with the floods of new materials. Although many of the longer articles of this kind include brief commentary about the literary qualities of the novels, here again the writer's primary intention is obviously to be informative rather than analytical.

(3) Articles that center on the books themselves. One of the most striking generalizations that can be made about recent articles devoted primarily to the books for their own sake is that not many writers concentrate upon a single work and deal with it exclusively in terms of a literary exegesis. Most tend to generalize about the field or discuss several junior novels within the same essay. Although few of these articles represent a purely critical point of view, they do illustrate types of approaches which offer possibilities and methodology for more in-depth criticism. Let me identify six kinds of central concerns expressed in articles in this category and comment briefly upon the literary or quasi-literary approach taken.

CONCERNS IN ARTICLES ABOUT THE BOOKS AS LITERATURE

1. Adolescent Literature as a Genre.

Since the fifties, much of the writing about adolescent literature has been a kind of apologia, usually accompanied by attempts to define the junior novel as a form. The most interesting recent articles about teen-age books as a genre have come from the authors themselves. For instance, Isabelle Holland in "The Walls of Childhood" (HORN BOOK, April 1974) speaks of the confusing and misleading distinctions commonly made between adult and juvenile books, referring as a case in point to her own novel CECILY, which was written for adults but reviewed by Young Adult reviewers. Sylvia Engdahl, a noted writer of science fiction, also sees teen-age fiction as being in a kind of limbo, a state which makes the going hard for authors and critics alike ("Do Teenage Novels Fill a Need?" ENGLISH JOURNAL, February 1975). The HORN BOOK is probably the best source for finding such author commentary. It is important to heed the opinions of the practitioners in the field since their ideas frequently give insight into the special problems of finding a technique and style appropriate for teen-age audiences.

Since discussions of adolescent literature as a genre usually concentrate upon formal distinctions, articles of this kind are useful in providing a sound basis for criticism. There can certainly be no question of the academic respectability of genre criticism since this approach goes back to Aristotle, who, in differentiating between such forms as the lyric and the epic or comedy and tragedy, established a lasting school of critical methodology.

2. Patterns in Junior Novels.

There have been a few recent articles in which groups of junior books have been examined in a search for recurrent elements. An informative example of this kind of approach can be seen in Barbara Martinec's "Popular-But Not Just a Part of the Crowd: Implications of Formula Fiction for Teenagers" (ENGLISH JOURNAL, March 1971). Through a survey of the works of six novelists, she was able to identify a formulaic pattern underlying the plots and character schemes of selected popular books.

Such documentation of valid generalizations about sub-categories is a valuable first step in arriving at an understanding of characteristic narrative structures in junior novels.

3. Themes and Underlying Issues.

Approaching a work of literature through an examination of themes is part of a long tradition. Sociological criticism, for instance, has flourished since the nineteenth century when critics came to see literature as a vehicle which portrays information about society and has, therefore, the potential for effecting social change. Examples of discussions of junior novels within a thematic framework can be seen in Gayle Nelson's "The Double Standard in Adolescent Novels" (ENGLISH JOURNAL, February 1975) and Jean McClure Kelty's "The Cult of the Kill in Adolescent Literature" (ENGLISH JOURNAL, February 1975). Both articles deal with the social realities as broken homes, deliquency, and racial discrimination are dealt with frequently and frankly in much recent literature. There is a need for more criticism that treats these issues within a literary context.

4. Sources and Influence.

The study of literary history has traditionally been as central an academic pursuit as literary criticism, and, indeed, historical scholarship provides an invaluable context for informed analysis and interpretation of individual works. The tracing of sub-literary of "pop" currents which influence the mainstream has gained prestige of late and is especially useful for a study of fiction for children and young adults. Alan S. Dikty's "Thrills and Adventures for Only Fifty Cents" (ARIZONA ENGLISH BULLETIN, April 1972) is a welcome example of this kind of scholarship. By dealing with relative inaccessible information about the reading fare of yesterday's juveniles, this kind of article can made a genuine contribution toward providing a lineage for much adolescent literature. More studies of the little-known best sellers of the past would fill gaps in our knowledge of sources and analogues for today's books.

5. Relationship Between Author and Work.

There is unquestioned value in analyzing a work in the light of an author's total output. This is an especially sound approach for students of adolescent literature. By its very nature, the average junior novel is too slight of substance to necessitate, or even be able to support, much probing analysis or interpretation. After all, authors writing for an audience of young readers intentionally avoid complexity--either in content or technique. However, the study of several novels by the same writer can bring an awareness of elements of style indiscernible in a single work seen in isolation. Examples of attempts at this kind of criticism can be found in the Spring 1972 ARIZONA ENGLISH BULLETIN, which includes articles about such writers as Nat Hentoff, Mary Stolz and Jeannette Eyerly. This kind of approach can also be fruitfully aligned with the biographical.

6. The Individual Book.

A very encouraging sign for those anxious for a more critical approach to adolescent literature is the fact that articles are finally beginning to appear that give exclusive and full attention to a single junior novel. Loretta Clarke's "His Enemy, His Friend: A Novel of Global Conscience" (ENGLISH JOURNAL, May 1973) and "The Pigman: A Novel of Adolescence" (ENGLISH JOURNAL, November 1972) can serve as examples of a largely "new critical" approach. It is unfortunate that there are so few writers who give detailed consideration to such matters as character interaction, voice, and the relationship of structure to meaning.

The above description of six currently used approaches to approaches to adolescent literature is meant to be suggestive. Although the bulk of the articles now appearing in journals cannot be considered "pure criticism,"--the majority are casual and relatively thin--they do represent the beginnings of a treatment of teen-age fiction from a literary prespective.

There are, of course, other valuable critical approaches that are not represented. For instance, a concern for archetypes should also inform future criticism of adolescent literature. Although there are many varieties of archetypal critics, they all concern themselves with the inherent forms that recur or are reflected in literature of universal appeal. Central to this school of criticism are the works of C. G. Jung, Swiss pioneer in depth psychology, Northrop Frye, whose theory combines genre criticism with archetypal criticism, and Joseph Campbell, who, in his well known mythic studies, has applied and popularized many of Jung's ideas.

Since adolescents frequently face psychological stresses related to their own maturation, they should be provided with books that offer "another way of knowing." Only specialists knowledgeable about the close relationship of the psyche, universal patterns of ritual, and creative expression are capable of writing the kind of criticism that can be useful in answering this particular need.

Probably the critical approach which would be most useful now is that identified with such New Critics as Cleanth Brooks and Allen Tate, who emphasize the importance of a close analysis of a literary work without recourse to anything outside the book itself--i.e.to biographical, historical or sociological information. Even the best of present studies of junior novels tend to concentrate upon only the most obvious elements of style. There is a real need for serious treatment of adolescent fiction similar to that given established works. Paul Heins, who edits the HORN BOOK has stated:

> ...A child's book deserves to be probed as much as an adult book for general questions of diction, structure, significance of detail, literary integrity. Not for the purpose of what is often called "dry" analysis, but for the joy of discovering the skill of the author.

Although teen-age fiction cannot boast of such masterpieces as ALICE'S ADVENTURES IN WONDERLAND or WIND IN THE WILLOWS, it is possible to point to a marked improvement in the quality and stature of recent books. There are certainly enough works of quality to deserve a thorough-going study. The junior novel merits more than the once-over-lightly kind of treatment it has received to date.

I am not suggesting that all articles about adolescent literature should be literary or critical in orientation. Books for young people should continue to be discussed in terms of their educational, moral, therapeutic, and entertainment values. There is a continuing need for non-critical approaches which describe and prescribe. But the fact that high school students cannot discern beyond the plot-character-theme kind of analysis should not preclude mature criticism. Certainly contemporary authors suffer when their artistic efforts do not attract the right kind of critical attention. When their books are described exclusively in functional and affective terms, they are cheated of the lively and informed intellectual climate required for a nurturing of their talents.

Specialists teaching and studying in the area owe it to themselves and their profession to encourage more responsible efforts toward the building of a corpus of serious literary criticism. Lillian Smith said, as long ago as 1933, that "children's books do not exist in a vacuum, unrelated to literature as a whole. They are a portion of universal literature and must be subjected to the same standards of criticism as any other form of literature." All kinds of experts are needed to do justice to the worthwhile books currently appearing for teen-agers. It is time that those whose expertise is literary contribute their share by writing about adolescent literature.

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SHOPTALK:

"The modern literature teacher will concentrate on two major goals that will be approached so obliquely as perhaps to appear hidden. He will try to meet each student wherever he is, to honestly engage his understanding, his interest, his imagination, his emotional energies. This may mean that we will have to connect with or build on some unapproved or even disapproved storyteller secretly indulged and admired. And after he has reached the student, the modern teacher will try every means at his disposal to provide the experience that will grow into the lasting commitment--whether with HUCKLEBERRY FINN, SONS AND LOVERS, CATCHER IN THE RYE, or CATCH 22; whether with Edgar Allan Poe or A. Conan Doyle, Ernest Hemingway, Flannery O'Connor, or James Baldwin. No genuine literary education was ever the sole or even the major work of the schools; it has always been primarily the work of the individual fired with curiosity, drawn to the world of books by a great or even terrible hunger." (James E. Miller, Jr., "Literature in the Revitalized Curriculum," NASSP BULLETIN, April 1967, p. 32)

Some English teachers believe that books worthy of student reading must be permanent, classics, books not of the moment but of all time. Presumably, college teachers asking high school students to prepare for college examinations would choose only the greatest, the lasting, but note some of the titles chosen at the 5th meeting of the Conference on Uniform Entrance Requirements in English. This group met to determine titles of literature which would be used in forth coming college entrance examinations. True, the 5th such group chose things like Austen's PRIDE AND PREJUDICE, Cervantes' DON QUIXOTE, Hawthorne's THE SCARLET LETTER, and Plato's PHAEDRUS, but they also chose works that have proved transitory like Blackmore's LORNA DOONE, Burney's EVELINA, Gaskell's CRANFORD, and Motley's THE RISE OF THE DUTCH REPUBLIC. But who today (or yesterday?) reads or read things like Curtis' PRUE AND I, Taylor's VIEWS AFOOT, Tyndall's HOURS OF EXERCISE IN THE ALPS, or White's NATURAL HISTORY OF SELBORNE? Note the many titles listed in "A Summary of the Proceedings of the Meetings of the Conference on Uniform Entrance Requirements in English, 1894-1899."

PAUL ZINDEL: AN AUTHOR FOR TODAY'S ADOLESCENTS

S. James Jakiel, State University of New York College at Buffalo

A strong feeling exists that Paul Zindel is one of the best authors of and for the present generation of adolescents. His novels and plays speak of the multiplex problems of self-searching and self-seeking adolescents, especially MY DARLING, MY HAMBURGER (Bantam, 1971); I NEVER LOVED YOUR MIND (Bantam, 1972); THE PIGMAN (Dell, 1972); and THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS (Bantam, 1972).

Why do his plays and novels attract adolescents? Simply because they deal with the knowns and the unknowns of the world of adolescents: kids, teachers, parents, and the variety of other people who inhabit the real world. Readers are no more than a few pages into a Zindel book when they meet an "identity figure." The identity figure may be an adolescent, a teacher, a parent or a xerox copy of another person in the adolescent's life. Readers are immediately a part of the story. There are neither time barriers nor age lapses. The words leave the geographical boundaries of Staten Island and become a part of "anywhere." Each Zindel character fits into a place which is believable, probable, and possible. The experiential and vicarious blend and become one. No small portion of this phenomenon is due to Zindel's unique background, unique in the sense in which each of us is unique, for Zindel's experiences lie within the understanding of the adolescent. He has stated that much of what he writes is autobiographical--his parents were separated, and Paul hardly knew his father. (A source, perhaps, for Mrs. Jensen's cynicism and bitterness in THE PIGMAN?) His mother worked at every imaginable task to support the family, nurse, caterer, dog-breeder, shipyard worker, and keeper of terminal patients.

"Kids" are the first easily categorized identity group. Virtually every trait or characteristic which can be found in a teen-ager is present. The desirable and the unpleasant, and all shades in between, abound in Zindel's works. Many characters are three-dimensional; others, flat stereotypes. But all are capable of being known by the adolescent reader. The strongest, most believable, and--to many--the most likable are John Conlan and Lorraine Jensen of THE PIGMAN. Through Zindel's use of a dual-narrator technique readers discover the strengths and the flaws of John and Lorraine through both the first- and the third-person narrative. We know when John is telling the truth, bragging, or hedging, and we are able to see the character as he perceives himself (John: not really bad, disenchanted with school, a person with feelings for others, and a sense of right and wrong. Lorraine: plain, intelligent, wanting to be liked, sympathetic to her mother). In another chapter, Lorraine tells us how much of John's story we can believe and which parts to discount. She adds that he is "extremely handsome." (p. 13) From John's point of view, we see Lorraine essentially as she has described herself, maybe just a few pounds heavier. As mentioned earlier, the dual-narration gives some rather full characters in a relatively short book.

Norton Kelly and Dennis Kobin are flat characters. Foreshadowing tells us to what degree they will be harmful. Norton, of course, is the serious threat. Dennis is a follower. Thus far, THE PIGMAN contains a Conlan, a Jensen, a Kelly, and a Kobin. Realistically, Zindel provides us with a cosmopolitan group which could be found in "Every Adolescent's" circle of friends. An Appling, a Romano, a Cahill, a Moon, a Brewery, and a Dickery add to the believability. These are names which a young adult can relate to. Their tastes, manners, and loyalties are those which could be found in the case study of a class.

In his play, THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS, Zindel introduces us to some more credible characters: Tillie, optimistic, reasonably bright, pleasant, and a finder of good things in people; Ruth, an older, teen-aged sister troubled with a mental problem but now well enough to attend school and participate while being mother's favorite at home. These characters are formed in the reader's mind by their words and their actions in the drama. They come alive to the same degree that John and Lorraine do. Janice Vickery, a minor figure, appears only as a foil to Tillie. Readers feel that Janice's normality is a failing.

Interesting images are given to Yvette Goethals and Dewey Daniels in I NEVER LOVED YOUR MIND. Yvette is a non-conforming opportunist who manages to evoke some sympathy from the reader because she is trying to make it on her own. While one may not agree wholly with her method of subsisting, she does work at a hospital even though she supplies herself well with its worldly goods. (One might get the idea that Zindel's characters are ecology-minded with all their business of acquiring and saving toilet tissue). Yvette is also fiscally independent (a condition most teenagers try to achieve), attractive, frequently crude, direct in her speech, and is possessed of a strong need to be different. So far we have outlined a not-too-unfamiliar adolescent. It is a time of learning and of trying. Dewey, the hero, is less a heroic figure than he is a pawn used by Yvette. He is apparently well-adjusted, he has dropped out of school, he thinks well of his parents, and he is extremely attracted to Yvette. He falls in love with her and with her life style and tries to be more like her. Readers can identify with him. He is a true-to-life figure who can, with minor alterations, become any boy in any high school. Other adolescent figures in this work are minor. The style of I NEVER LOVED YOUR MIND differs from THE PIGMAN in that the central adolescents react mainly to each other and to only a few adults, and the reader is limited in his observation of other adolescents. They are there, but they have little impact on the story.

MY DARLING, MY HAMBURGER shows yet another relationship. The confidante and the romantic affairs of two couples are introduced. The story line hinges on Liz Carstensen and Sean Collins, and the other couple is Dennis Holowitz and Maggie Tobin. As in the other works, alienation from, and attention to, parents is a major theme in MY DARLING, MY HAMBURGER. The alienation is produced by a mutual non-acceptance or non-approval of Liz and her step-father (Mr. Palladino) and by Liz's mother's constant admonitions to be a "good" girl as well as by Mrs. Palladino's actions, such as going through Liz's purse. Sean's alienation stems from his father's desire for personal success and his unwitting unwillingness to hear what his son is trying to tell him. Mr. Collins is saying, "It can't happen here," but it does, and Liz remains pregnant. She relies on Maggie to see her through the abortion--the solution ultimately arrived at--which is further complicated by the fact that the chauffeur for the trip is the unsavory Rod Gittens, another drop-out of doubtful intentions. Dennis and Maggie represent a stable side of the teen-aged years. They respect their parents, though they do not always agree, and lead what most people would consider normal and moral lives. The boys have a normal adolescent concern about sex and wonder if girls feel the same way. Unfortunately, Sean and Liz find out.

Basically, the realism in all of these characters lies in the fact that they all have real-life counterparts. These "kids" do exist. Like all fictional characters, they have their beginnings in fact. Pick any Zindel adolescent and you will find someone you know.

Teachers play important parts in all of the works examined in this article. They may be poor examples, possess terrible secrets, or be ineffectual, but they are influential in the determination of character behavior, good or bad. In many cases, the absence of positive traits appears to be a part of Zindel's conceptualization of a "teacher." We might hope that teachers are more effective and better adjusted than those the author caricatures with such a heavy hand. One wonders what ten years of teaching chemistry in a high school did to Zindel's attitudes towards his contemporaries. It is no wonder that young adult readers first react to the teacher figures in THE PIGMAN as real without actually realizing that he is viewing stereotypes--"retarded" teachers and "the Cricket" (p. 9)--the sex education teacher in MY DARLING, MY HAMBURGER, the alcoholic English teacher (p. 1) in I NEVER LOVED YOUR MIND, and the personalities of the teachers in THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS as the mother imagined them. In a school world populated with teachers, adolescents attempt to find the purpose of education and to overcome the many teacher-made obstacles to their entry into adulthood. It is natural to be impressed by those they find in Zindel.

No high school teacher would care to be thought of as the model for those found in THE PIGMAN. Substitute teachers are fair game in any school situation, but in THE PIGMAN they are all regarded as being "mildly retarded." (p. 9) The librarian is called "the Cricket" (p. 11) because of the noise her stockings make as she walks. Miss King, the old maid (almost fifty!) English teacher, tries to be one of the crowd but is rejected because her slang is dated. Only one teacher, Miss Stewart (typing), evokes John's sympathy because she must keep her sick mother in a bed in the living room. There are no examples here for the teen-ager to envy or emulate.

Physical imperfection, mental instability, and a tendency toward alcoholism seem to be the prerequisites for entry into the teaching profession. Readers might doubt the sanity of the teacher in I NEVER LOVED YOUR MIND ". . .who was studying for a doctorate in English lit. /sic/ and decided to jump off the middle of the span one day." (p. 56) Another English teacher, Mrs. Konlan, drank; the vindictive law and economics teacher from Franklin High School was arrested for drunken driving; and Miss Perkivitch had a large wart on her neck. More evidence to support these negative teacher traits can be found in another play, AND MISS REARDON DRINKS A LITTLE (NY: Dramatists Play Service, 1971). The latter, while I would not recommend it for high school use, could be studied by someone trying to understand life influences on the work of an author.

Beatrice in THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS does little to dispel the belief that teachers are inefficient and insecure, let alone perverse. She does not speak well of the gym teacher, Miss Hanley, nor of Mr. Goodman, the science teacher. On the phone she tells him he sounds very exciting; to Tillie she remarks that he is ugly and effeminate. All teachers are classified as stupid.

MY DARLING, MY HAMBURGER is cast in the same mold. Mr. Zamborsky, the whistle-toting class advisor in charge of controlling the class, doesn't want to be responsible for anything missing. Miss Fanuzzi is an inadequate sex education teacher whose best advice to get a boy to stop petting is to suggest they buy a hamburger. With Zindel, neutral is good; therefore, Miss Blair, the perennial chaperone, seems normal.

If teachers are portrayed with a less-than-kind approach, consider the parents and other adults in the same pieces. They seem normal, yet they are able to "tune out" a child who has become an annoyance. Sean Collins' father (MY DARLING, MY HAMBURGER) can not or will not believe his son could have fathered an illegitimate child. Mr. Collins is not above suggesting paying the girl off, have an abortion, or even ruining the girl's reputation. Hardly a model parent. In a contrary manner, Dennis' parents (while not involved in the pregnancy problem) are concerned with doing what is proper and correct and living up to the community's expectations of them. They want to keep their places in the system.

Yvette Goethals of I NEVER LOVED YOUR MIND calls her father a mean bastard and her mother a dumb one--the mother because she keeps getting pregnant. Dewey, on the other hand, dismisses his parents lightly by classifying them as kind and gentle. He does add, almost like an apology, that his mother is a librarian. It is as though Zindel has had very little association with ordinary persons or at least has difficulty in putting them into his writing. Is it that they are too colorless for inclusion?

The progression continues in THE PIGMAN. Lorraine Jensen's mother, a nurse, is a "borrower" of goods that are not being used, a kind of "body-snatcher" for local undertakers, and a simon-pure man-hater constantly admonishing her daughter that men are up to no good. Lorraine feels that her mother is in need of psychoanalysis, perhaps because Lorraine's father contracted a disease from a friend, leading to the separation of Lorraine's parents. John's parents, the Conlans, are depicted somewhat differently. The mother, "Old Lady," (p. 34) cannot tolerate trouble between the men in her home and literally hides behind the vacuum cleaner. (Is "vacuum" in itself indicative)? The father, "Bore," (p. 23) is happy only when he has had a good day in business. He doesn't care that John wants to be an actor; he wants John to make a more respectable living for himself.

At this point we have already produced enough variety of parents to stock a teenager's world of the known or the imagined, of the real or of the stereotyped, mothers and fathers. But we must still deal with Beatrice. It is in her that we see many of the shaping influences of Zindel's own life. She is without husband, dependent upon modest income, unhappy with remembered school experiences, jealous of a bright daughter, protective--and, yet, not quite comprehending--of another daughter who has been mentally ill; she is tired of a life full of worries, alcoholic to a degree, annoyed with animals, a keeper of "half a corpse," (GAMMA RAYS, p. 39) and a dreamer of better things to come. It is here that a hint of optimism shows itself.

Of adults, Zindel has created a number to stock any Dickensian work. However the description fails to produce rounded figures; the characters are all recognizable as those which high school students have come to know. But a few characters are not cast in any of the above roles. Mr. Pignati (THE PIGMAN) is a possible authority figure who turns out to be as much in need of compassion, understanding, and outlet as the adolescents in the story. He has lost something--his wife and joy; John and Lorraine are seeking--identity and fun. He is with funds; they are without. "The Pigman" needs companionship; they need a benevolent authority. Mr. Pignati would like to recapture lost youth; John and Lorraine want to become a part of the world.

Another major character is Nanny in THE EFFECT OF GAMMA RAYS ON MAN-IN-THE-MOON MARIGOLDS. Nanny epitomizes the feeling of hopelessness found in many of Zindel's figures, and she is almost, but not quite, ". . .Sans teeth, sans eyes, sans taste, sans everything," yet she maintains dignity. That dignity may be there only because she is also "sans ears" as Beatrice badgers her, waiting for her either to leave or to die. One supposes that a childhood fraught with the problems of the young Zindel might produce literary curiosities of such misanthropic disposition. Nanny's daughter, although never seen, is one more self-indulgent person who puts personal comfort before the feelings of a mother. She wants Nanny out of the way.

To complete the picture of an adult world that is not what it should be, doctors are unkindly treated in MY DARLING, MY HAMBURGER. The Collins' family doctor is not above performing an illegal abortion and had already aided Mr. Collins in preparing a fraudulent insurance claim. Finally, the doctor who performs the abortion for Liz is assisted by his wife--a nurse! And so it goes.

Miss Blotz (the head nurse in I NEVER LOVED YOUR MIND) is portrayed with a characteristic lack of warmth: she "looked like a matron in charge of the kiddie section of a movie house featuring twenty cartoons and a dull flick, and the dull flick was now on." (p. 16) Her co-workers are "doctor-desperate nurses." (p. 16) Irene, the elderly patient and poetess, is one of the few shown to have any feelings. She is sensitive to her poetry and to hummingbirds. The therapist, Helen de Los Angeles, is suspected of getting her B.S. degree in pot-holding. Yvette lists a regular litany of misfits who lived in her old neighborhood: the judge who accepted bribes, the crooked cops, the thieving dock-worker, the nun impersonator, the doctor who padded insurance claims, the dishonest health inspector, and the nurse who managed to get into four wills before retiring. In all, Zindel's paper world is replete with the castoffs from "The Waltons." Readers wonder how much of his early background has gone into his work. It is unfortunate that it is so easy for us to remember and to picture the odd people of our world in the way that Zindel has pictured so many adults, particularly the teachers, librarians, principals, and guidance counselors. But this is the fabric of teen-age existence. Many adults seem to hold to a double set of standards which permit them to "rip off" an individual, a company, or the community.

Is this depiction of adults merely a literary device to gain the reader's attention, or is it an outpouring of real feelings held by Zindel? As an adult there is much to think about here. The same is true for the adolescent, for the writing is close to him. Does Zindel write as he does because of exposure to frustrated, disappointed, pessimistic, cheating people? Is it a reaction to today's world? Maybe this is the way the adolescent views his surroundings. Whether this world is real or imagined, Zindel should go on writing. He is being read.

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SHOPTALK:

One of the most challenging or irritating or pleasing books on teaching literature in the secondary school is Bertrand Evans and James J. Lynch's DIALOGUES ON THE TEACHING OF LITERATURE (New Haven: College and University Press, 1960), a series of pseudo-Platonic dialogues involving Libentia (a young teacher of literature), Pulvius (a literary scholar), Vulpius (an educationist), Quintus (a parent and taxpayer, also a shoemaker), Empiricus (a scientist; formerly a military officer), and Elanchius (philosopher and wise man). The dialogues may frequently be heavy-handed and they certainly reflect a conservative bias on teaching literature, but they are worth reading. Here are two excerpts.

"Empiricus: Right, Quintus. Our first conclusion, then, was that the highest function of the study of literature is to contribute to the humanization of students. From this conclusion our reasoning led us inevitably to a second: that only those books should be selected for study which contain a potentiality for humanizing their readers. We were then confronted by the necessity of identifying such books, and our third conclusion was that the 'humanizing books' are the 'great books.' Our task then, logically, was to identify the 'great' books, and our fourth conclusion followed: that the only infallible guide is that provided by the most discriminating readers over a long period of time. Our fifth and final conclusion, therefore, was that a teacher of literature should select for study books that have been thus reviewed by time and whose greatness has been unfailingly asserted." (pp. 95-96)

"Libentia: And I must get literature to my students, no matter what! Thank you all, gentlemen. You have made me see that the humanizing effect of literature is most needed by the very students whom it will be most difficult to reach! Indeed, the very obviousness of the difficulty is itself the signal of the need! And certainly the students' own sense of their need is an untrustworthy guide. It is plain that my task as a teacher is to release literature's potentiality for humanizing so that this effect will penetrate all my students." (p. 145)

Curious about the average library user? An AP dispatch (NY TIMES, February 15, 1976, p. 50) indicates that "If you have used a public library within the last year, chances are you are under 50 years old, married,a high school graduate, . . .and pay about six visits to the library annually,"

Margaret Edwards' "A Time When It's Best To Read And Let Read" (WILSON LIBRARY BULLETIN, September 1960, pp. 43-45) is an excellent statement about the precepts of too many librarians concerned with adult views of literature and intent on imposing those views on young people. Ms. Edwards comments most perceptively about precepts like "Give him a classic!" "Keep it pleasant!" "One good book can work a miracle," "Facts are better than fiction," and "Sex isn't necessary."

THE ADOLESCENT NOVEL IN THE DEVELOPMENTAL READING PROGRAM: WHAT A TEACHER SHOULD KNOW

Philip Di Stefano, University of Colorado

Reading instruction ends per se with the elementary years in many school districts, and beginning the junior high years, the focus in reading changes to developmental. Developmental reading assumes that students have word-attack skills and basic sight vocabulary, and these skills can further be developed through the different subject areas the students encounter. In the English classroom, the teacher has access to one of the most important tools for developing the reading abilities of her junior high students -- the adolescent novel.

The adolescent novel is part of the rather substantial and important body of literature produced by serious writers specifically for the audience ages twelve to seventeen. A primary characteristic of the adolescent or junior novel is that it is easy to read. Mature readers may enjoy the struggle with a profound and difficult selection, but the junior high student, just embarking on his literary education, is often far from this point. If there are difficult words in a selection, they might kill the student's pleasure in reading. A second characteristic of the junior novel is that it will reflect experience compatible with the nature of the reader. Junior novels feature characters and exciting or familiar kinds of experiences with which the junior high student wants to identify.

It is imperative that teachers are exposed to a wide variety of adolescent novels. Teachers should know of the different types of adolescent novels such as historical (Esther Forbes' JOHNNY TREMAIN), new-realism (Isabelle Holland's THE MAN WITHOUT A FACE), and fantasy (Sylvia Louise Engdahl's ENCHANTRESS FROM THE STARS). Besides knowing about the different types of adolescent novels, teachers will have to know about student interest and criteria for evaluating junior novels so that they can effectively use this literature in the developmental reading program. Margaret Ryan in TEACHING THE NOVEL IN PAPERBACK states that learning is based on interests and it is the teacher's job to use the student's immediate interest as a base to be broadened and deepened so what might become a static situation instead becomes a dynamic process. It is the teacher's role to guide the student unhurriedly, yet as rapidly as his maturity and potential warrant. For both student and teacher, the pleasure to be derived from reading literature is selection of the right book for the right student at the right time.

Probably, one of the most widely used methods of investigating student interests is a "checklist" which enumerates areas of interests, types of books, and titles of books. The students are asked to respond to every item, usually by putting a check under "Like," "Indifferent," or "Dislike." Another method which seems to be the natural way to gain understanding of an adolescent's interest is the "interview." The interview can either be a casual conversation or an informal interview after a student has chosen or rejected a certain novel.

Whatever method the teacher uses to ascertain the reading interests of her students, she will have to know many titles of junior novels to suggest to students having different interests. She should be aware of different bibliographies such as the kind found in Dwight Burton's LITERATURE STUDY IN THE HIGH SCHOOLS, and G. Robert Carlsen's BOOKS AND THE TEENAGE READER, which center around themes for adolescents. THE SATURDAY REVIEW and the SUNDAY NEW YORK TIMES review recently published junior novels, and since the English teacher has to be a resource person in the developmental reading program, she will have to keep up with recently published junior novels as well as former ones.

To point out how a teacher could employ the above procedure, it might be appropriate to give a few examples. Let us say that a teacher uses a casual interview with a black student about his interests and finds out that he would like to read books dealing with his culture. The teacher could suggest three very good junior novels: William Armstrong's SOUNDER, Robert Lipsyte's THE CONTENDER, or Kristin Hunter's SOUL BROTHERS AND SISTER LOU. An adolescent girl may be going through a period of maturity where she feels she has an identity problem or a boy problem. The teacher could suggest to her John Neufeld's LISA BRIGHT AND DARK or Ann Head's MR. & MRS. BO JO JONES. A boy who really shows an interest in cars may be given Henry Gregor Felsen's STREET ROD.

Knowing titles of junior novels and interests of adolescents does not solve all of the problems for the English teacher in the developmental reading program. Next, the teacher will have to match novels of varying levels of difficulty with students at different developmental stages in reading. Within a given class, there will be students who can read and comprehend literature better than other students, and it is necessary for the teacher to be aware of these different levels. One very easy way for the teacher to accomplish this is by checking students' scores on standardized reading and vocabulary tests, or if she has the time, the teacher might administer her own diagnostic test such as THE READING MISCUE INVENTORY developed by Goodman and Burke.

In evaluating the junior novels, three criteria can be used. One method, readability, refers to the need to judge the difficulty level of books by using readability formulas. These formulas often involve some measure of vocabulary difficulty and grammatical complexity. One such formula is the Fry graph which attempts to greatly simplify the effort needed to determine grade level of reading material. It determines grade level by simply plotting the number of sentences in 100 words against the number of syllables in the 100 words. The teacher should utilize the Fry graph or a similar readability formula as a starting point for evaluating junior novels. What should be noted is that readability formulas are limited since they do not take into account figures of speech such as symbolism, imagery and metaphor.

Relevance, a term which has been overused in educational jargon, can be used as another criteria for evaluation. Relevancy here refers to the way a student can relate to the content and/or theme of a junior novel. For a student at a low developmental reading stage, the teacher might suggest to him a novel that is relevant in content such as THAT WAS THEN, THIS IS NOW by S.E. Hinton, or I'VE NEVER LOVED YOUR MIND by Paul Zindel. The characters in these books are very contemporary in mannerisms and speech. Students reading them are sometimes able to identify with the characters and their experiences. For a more proficient reader, the teacher might suggest a novel which is relevant in theme such as Maia Wojciechowska's Newberry Award Winner, SHADOW OF A BULL, which stresses the themes of courage and determinism of a young Mexican boy.

A third criteria for evaluation is literary quality. By literary quality, I mean the author's use of techniques in making the novel a whole. After the teacher has read a junior novel, she can ask a series of questions to see if literary quality exists. For example, are form and content one, instead of separate entities? Does the writer use literary devices such as imagery, symbolism, irony and foreshadowing? Is the structure of the novel such that various parts are related and arranged to secure the balance and tension necessary to produce the desired effect? Does the author's choice and combination of words effect a rhythm and order that will convey particular meanings and evoke particular emotions? If the answer is "yes" to these questions, then literary quality exists.

With the above ingredients, the English teacher is now ready to utilize the adolescent novel as a tool in a developmental reading program. The teacher will have to accept the fact that for some students she will have to sacrifice books of high literary quality for those of high interest, low literary quality. A point not to be overlooked in developing reading abilities is that pleasure in the initial reading is the source from which all benefits stem. The junior novel, as a form of transitional literature bridging the gap between children's literature and adult literature, is a device for achieving a reading goal, not an end in itself. An adolescent who reads a junior novel with insight is practicing the skills which he will need to deal with more complex books at a later developmental reading stage.

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SHOPTALK:

"If I were asked for a list of symptoms pointing to what is wrong with American education and American culture, or to the causes for the prolongation of American adolescence, I should place high on the list the multiplication of books designed for readers in their teens. I am not certain whether demand or supply came first; that is not a matter easily determined, if it can be at all. There is no doubt whatever, though, that the supply is now enormous and the demand considerable. So far as I know, ours is the only country in which the writing of books (other than textbooks) for adolescents reaches sizeable proportions. . . .

. . .

The teen-age book, it seems to me, is a phenomenon which belongs properly only to a society of morons. I have nothing but respect for the writers of good books for children; they perform one of the most admirable functions of which a writer is capable. One proof of their value is the fact that the greatest books which children can enjoy are read with equal delight by their elders. But what person of mature years and reasonably mature understanding (for there is often a wide disparity) can read without impatience a book written for adolescents?

. . .

For readers of any age, it is a good thing to make the acquaintance of books that they do not completely or immediately understand. Life does not come to us like that; neither should books. If development is not to be impeded, there must be some teasing of the mind, some reaching out for meanings and significances that are not at once apparent. I think that writers--and I have in mind particularly those addressing themselves to an adolescent audience--who are careful not to overreach what they conceive to be the mental group of those for whom they write, are doing their readers a disservice." (J. Donald Adams, SPEAKING OF BOOKS AND LIFE, NY: Holt, 1965, pp. 250-252. Adams wrote a column, "Speaking of Books," which regularly appeared in the NY TIMES BOOK REVIEW.)

SOME NEW/OLD QUESTIONS ABOUT ADOLESCENT LITERATURE AND SOME OLD/NEW ANSWERS

SHOULDN'T YOUNG PEOPLE READ ONLY THE VERY BEST BOOKS?

"When a mother wrote asking for a private consultation on a very serious matter concerning her twelve-year-old boy I was prepared for many intimate disclosures, but not for her nervous and almost tearful ejaculation, 'My son reads nothing but the Motor Boat Boys, one after another, and then begins the series all over again. What *is* to be done about it!'

My answer did not please her at all. 'Nothing need be done about it,' I assured her. 'It is a normal, healthy sign. Be thankful that he reads at all.'

'But we are a literary family!' she cried, annoyed at my light attitude. 'We read the best books. He is surrounded by--everything; but he just will not look at anything but the Motor Boat Boys, and we've tried both punishment and money to make him stop.'

She represented a common worry of literary mothers, who do not seem to understand that taste is a matter of normal growth, that it has its juvenile stage as well as its adult stage, and that, like all growth, it cannot be uprooted or transplanted at will without danger. Literary mothers and teachers generally are disturbed when children read books appropriate to their growth-stage; so they introduce penalties or rewards to cure what they believe to be an evil." (Hughes Mearns, "Bo Peep, Old Woman, and Slow Mandy: Being Three Theories of Reading," THE NEW REPUBLIC, Nov. 10, 1926, p. 344)

"There is a peculiarly persistent Victorian affectation that there are some books that 'every child should know.' This notion has its roots in the renaissance; but it needs to have its branches pruned. Every child should know the world in which he lives as thoroughly as it lies in him to know it. This world includes traditional lore and characters, 'classic' tales and long-enduring, if not eternal, verities. It is well to assimilate a great deal of this intellectual background. But it is more urgent to learn the present world and the world in which he is going to live." (Sidonie Matzner Gruenberg, "Reading for Children," DIAL, Dec. 6, 1917, p. 576)

BUT SHOULDN'T PARENTS BE CAREFUL WHAT THEIR CHILDREN READ?

"Have you ever seen a child with book indigestion, with a mental rash due to the reading of oversaccharine stories, with a coated tongue caused by a degradation of taste? Such ailments are found every day among boys and girls. Yet we are blind to these insidious diseases. There is no reason why laws should protect the food one eats, and fail to protect the books one reads. The chemical action on the brain of a bad book is just as harmful as the disintegrating force of an ill-smelling cut of beef in the stomach. The only difference is that in the latter case we are quick to note the danger; while in the former case we are not clever enough to measure the harm. Nature, strange to say, has not protected the brain with any apparent guardian at its portals; whereas, there are an infinite number of fortresses at the entrance of the stomach. There is no mental nose to cry 'Halt.'" (Montrose J. Moses, "Dietary Laws of Children's Books,"BOOKMAN, July 1920, p. 587)

"The emptiness, insipidity and general dead level of mediocrity of present-day girls' books and the avidity with which our girls devour this weak diet move many a librarian to despair. Few mothers have any idea of the character of the books which their daughters, carefully protected as they are from really vicious things, are consuming in large quantities.

. . .

I have probably said enough to show that there is a possible harmfulness in so-called 'safe' and 'harmless' things. These which I have cited at some length are considered by hundreds of good, refined mothers to be quite 'nice books' for their daughters. My chief objections to this class of books are their enormous quantity and the inevitableness of a girl's acquiring the mediocre habit if she is not guided away from them in time. Let a girl read volume after volume of this sort of stuff, and such habits of mental laziness will result that she will lose the power to enjoy strong, high literature. While no deep moral harm will come from reading these it is certain that the character will be affected eventually, and that there will ensue a general lowering of tone from the highest, noblest, purest ideals to the weak standards of the empty minded." (Clara Whitehill Hunt, "Good Taste and Bad Taste in Girls' Books," LADIES' HOME JOURNAL, April 1910, p. 52)

"A story I recently read in regard to the subject of reading will illustrate my point. A schoolgirl, in some paper sent up to her teacher, had spoken most enthusiastically of a certain lurid and sensational story by a popular authoress, and her teacher recognizing the evils of that style of literature, wrote upon the margin of her paper, on returning it, 'Not suitable'; to which the girl's father wrote in reply, 'Why on earth not?'

Since such is the situation, it remains high privilege of the teacher to perform this duty of creating a taste for wholesome reading in youth, and to lead them to the various sources where they can make discoveries of their own. In this way their powers of reflection will be exercised properly. The great danger in the use of general reading lies in its selection. Here again, before a teacher can successfully and intelligently select for her adolescent pupils kinds of literature best suited for them, she should have intimate knowledge of their physical, mental and social characteristics. Adolescents do not have to be coaxed to read. They are only too eager, as they thirst for the quick glow, touch, and sentiment of life so well delineated in good literature." (Harriet V. Barakian, "Adolescent Literature," EDUCATION FOR FEBRUARY, 1923, pp. 375-376)

"The book of adventure has a powerful influence over a boy, but no class of literature has such a mighty army of devoted and ardent young followers as the dime novel, of which so many are published. The boy who reads them might truly be called a novel fiend. He is generally an idle, shiftless, indifferent sort of fellow, a product of the rough element in the poor districts of our large, crowded cities. His pent-up energy and superfluous strength can find no outlet in the narrowing and evil influences of his sordid and poverty stricken district. His home life is deplorably hopeless and irresponsible. Under such conditions it is impossible to discover young poetic minds that appreciate the 'good and beautiful.' However, he is even rivaled by the wealthy lad who idles away his leisure moments with these contaminating publications that act like an intoxicant.

The miraculous adventures of the invulnerable, omnipotent hero and the horrid, black-moustached villain, with the plot thickened with bloody and nerve-straining scenes of crime and filth, fill these readers with infinite joy and comfort that is degenerating in its influences. The result of this vulgar and trashy reading is easily demonstrated in the character of our irresponsible friend. It retards his growth toward better things; and even if only for the time being it is harmful, we should discourage this habit in every boy at all hazards.

Our duty demands of us that we should not only destroy this type of literature but condemn it by substituting for it something better, for it would be unwise to deny a boy his favorites unless we had an equally fascinating author who shall ably replace the others and yet at the same time tend toward higher standards. The youth asks nothing better than that the story be crowded with hair-splitting duels and blood-shedding villains and heroes, crime and misery. He nevertheless is susceptible to suggestion, for he wishes to be entertained, and it matters not how. Therefore let us give him those many books that supply his demand, yet have an elevating and instructive effect upon his character." (James E. Rogers, "Juvenile Literature," EDUCATION FOR JUNE, 1906, pp. 603-604)

"Because these cheap books do not develop criminals or lead boys, except very occasionally, to seek the Wild West, parents who buy such books think they do their boys no harm. The fact is, however, that the harm done is simply incalcuable. I wish I could label each one of these books: 'Explosives! Guaranteed to Blow Your Boy's Brains Out.'

. . .

The result is that, as some boys read such books, their imaginations are literally 'blown out,' and they do go into life as terribly crippled as though by some material explosion they had lost a hand or foot. For not only will the boy be greatly handicapped in business, but the whole world of art in its every form almost is closed to him. Why are there so few men readers of the really good books, or even of the passing novels, sometimes of real worth? Largely, I think, because the imagination of so many men as boys received such brutal treatment at the hands of those authors and publishers who give no concern as to what they write or publish so long as it returns constantly the expected financial gain. . .

Just as I am closing this article there comes to my desk a letter from a scoutmaster in Lansing, Michigan. To the letter a postal card is attached by the sheriff stating that 'information is wanted relative to the whereabouts of Guy Arthur Phinisey, who left his home in Lansing, Michigan, on September 2, 1914,' etc. In the letter of the scoutmaster I find these significant words: 'From the information I have received there seems to be no reason for his leaving home of his own accord. He has a good home, and his parents seem quiet but thrifty. The only possible clue I can find is 'cheap reading.''

Of course not every boy who indulges himself in 'cheap reading' will be so affected, but who of us is wise enough to know which one it is that will be so influenced?" (Franklin K. Mathiews, "Blowing Out the Boy's Brains," OUTLOOK, Nov. 18, 1914, pp. 653-654)

CAN ADOLESCENT LITERATURE REALLY BE ANY GOOD?

"A juvenile may be possibly a masterpiece of literature in its way; 'as nearly a little classic as we may hope to receive from a modern writer,' to quote from one report. Yet if the author has discovered that his special gift is as juvenilist, and by devoting his whole strength to that, instead of to second-rate novels, is giving back to the world of his birth the very best that is in him--well, you care a great deal for the welfare of your girl or boy; you take much thought for their reading; but you do not give space in your reviews to such books that do not bear the frigate-mark; you do not give the world at large a chance to read about them by your free discussion, nor their authors the opportunity to learn their faults and how to make their next book better. And when you deign to speak of them at all, you sneer. Why not? These authors are but privateersmen. They never walked a frigate's quarterdeck. 'Let the children read the classics! We know what is best for them.'

Then the critic takes up his pen and laments in print the dearth of real literature for children in the land." (John Preston True, "Juvenile Literature (So Called)," ATLANTIC, Nov. 1903, p. 692)

WHY SHOULD ANY ENGLISH TEACHER USE ADOLESCENT LITERATURE?

"Present-day teachers are 'exposing' boys to books rather than forcing them to read those which adults think are good for them. Instead of condemning a book the boy reads, they say very little and see to it that a book of a higher type with a similar theme is put within his reach. Teachers strive to find the interests of the individual boy, and then make available for him the books related to such interests. The skilled teacher knows books herself, has read widely of juvenile literature, and is able to direct reading interests. She prefers that the boys read 'something' rather than 'nothing' for although a youth may have the 'dime dreadful' habit, she has something on which to build. Her duty resolves itself into one of substitution." (Berenice B. Beggs, "Present-Day Books Eclipse Alger Thrillers," ENGLISH JOURNAL, Nov. 1932, p. 728)

CURRENT READING: A Scholarly and Pedagogical Bibliography of Articles and Books, Recent and Old, about Adolescent Literature, Adolescent Reading, and the English Class

Adolescent literature and adolescent reading are broad topics, and the bibliography that follows is merely representative of the wealth of material available to teachers and librarians. I've used the same categories, generally, of the April 1972 AEB on adolescent literature and tried only to update the entries. This bibliography should be used in conjunction with the earlier bibliography since it supplements rather than supplants, the earlier work.

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